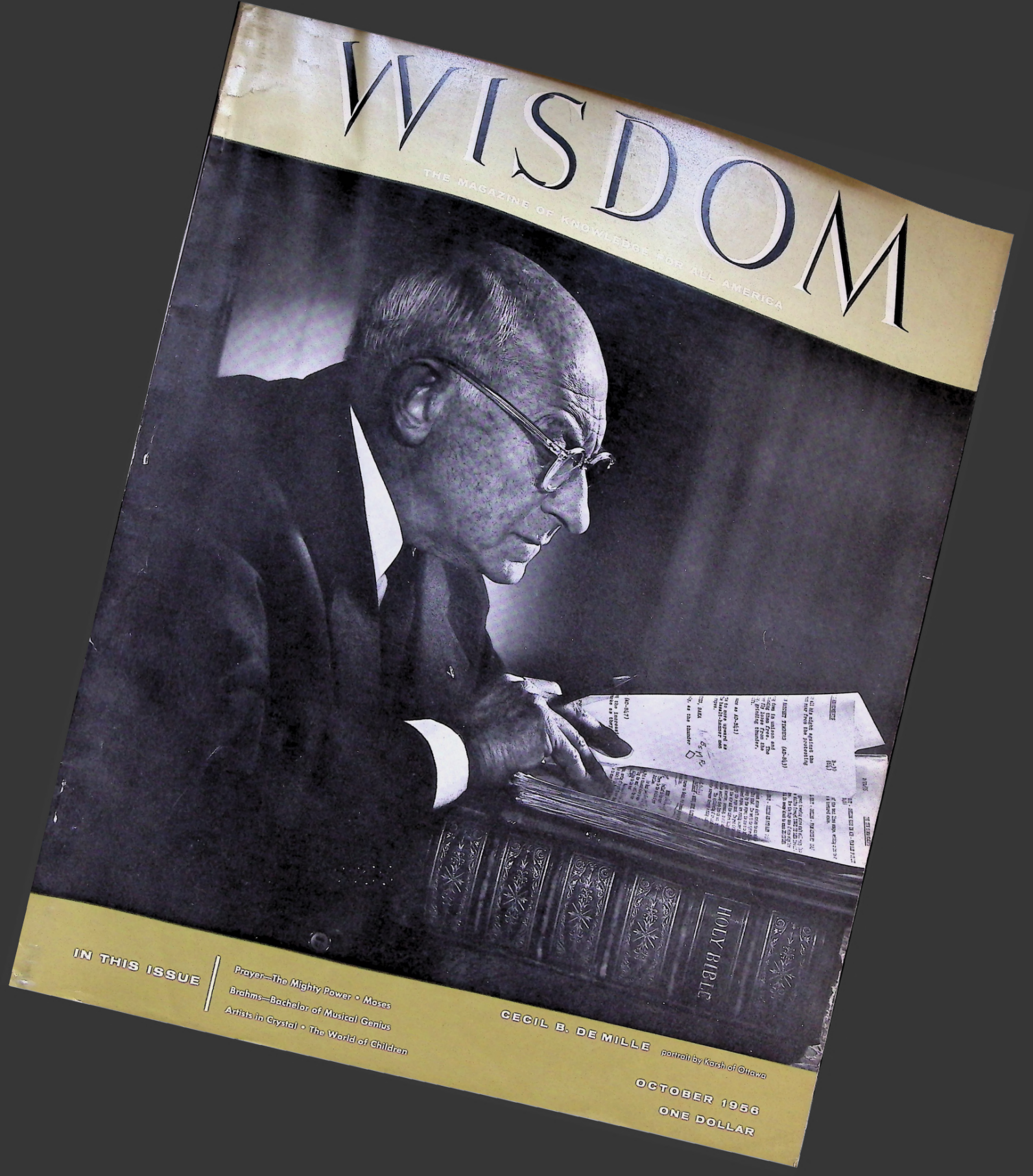
WISDOM

THE MAGAZINE OF KNOWLEDGE FOR ALL AMERICA



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Artists in Crystal • The World of Children

CECIL B. DE MILLE portrait by Karsh of Ottawa

OCTOBER 1956
ONE DOLLAR

WISDOM

THE MAGAZINE OF KNOWLEDGE FOR ALL AMERICA

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NOTE: *All inquiries concerning advertising should be directed to the Publisher.*

THE COVER—*This between-filmings tete-a-tete on "The Ten Commandments" set finds Karsh of Ottawa, photographer of* WISDOM's *front and back covers, conferring with Charlton Heston, portrayer of Moses, and Cecil B. DeMille, producer-director of the screen epic.*

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LETTERS FROM READERS

America will walk into the future backwards if Americans don't take advantage of the greatness of WISDOM magazine and back it to the hilt by making everyone aware of its power and beauty. No intelligent person can afford to deny himself the benefits of this magnificent publication, nor can any intelligent parents afford to deny their children this beautiful gift.

PAUL FONDREN

Boston, Mass.

Wisdom is an ideal which has engendered many follies because it has been misinterpreted and misunderstood. Your magazine WISDOM gives a true interpretation of it, and on the success of such an effort depends the peace of the world and the happiness of mankind.

SEN. MOHAMED HEJAZI,
Foreign Service of the
United States of America,
American Embassy

Tehran, Iran

Ruskin once defined a laborer as one who works with his hands, an artisan as one who works with his head and his hands and an artist as one who works with his head and his hands and his heart combined. After reading all the issues of WISDOM to date, it is my belief that the editors are artist workers.

OLAF LITTLE

Los Angeles, Calif.

The future of our civilization depends upon the direction education takes, not just in the distant future but in the days immediately ahead. WISDOM inspires its readers with high social aims as well as endowing them with knowledge and information. The magazine experiments boldly in the whole area of human relationships. It guides us in reordering our lives so that our lives may contribute to man's well-being.

MERLE GRAHAM

Cincinnati, Ohio

WISDOM gives meaning and purpose to life. In these days of broken promises and deferred hopes, of tension and confusion, we all need desperately the poise and stability which WISDOM can give us. Even though the storms of an upside-down world range around us, WISDOM magazine guides us in retaining our poise and serenity.

JAMES F. PARSONS

Topeka, Kansas

WISDOM does for Americans what no other magazine does: it comforts men and women, gives them great ideals and preaches the judgments of a just and holy God.

MRS. STELLA CORBIN

Minneapolis, Minn.

The religion of WISDOM magazine is a religion of hope – hope bound with the belief that a Higher Power is working out His will for the world in spite of man's indifference, ignorance and wrongdoing. The magazine shows courage of a high order!

DR. SAUL KAHN

New York, N.Y.

One of our most common mistakes is to assume that the largest and most conspicuous things are the most important. The biggest bank roll, the greatest fire power, the most luxurious mansions, the costliest jewels and the tallest buildings are what impress many people most. But the men and women who consider these to be the main values of life are missing the best. We are constantly dependent upon wisdom. Wisdom holds us in our places. Wisdom operates without publicity or fanfare. Wisdom has no financial rating, but it is indispensable to the intelligent man. WISDOM magazine has qualities which only wise men can see, but some day in the near future the world will discover these rare qualities and respect and admire your publication for all time.

THEODORE TAYLOR

Montclair, N.J.

Out of the power which WISDOM magazine gives to readers emerge a better self, a keener sense of human values, a constructive philosophy of life and a creative fellowship with God and men.

BERNARD LEWIS

Detroit, Mich.

How delightful to read a magazine like WISDOM which is concerned not only with the accumulated lore of the world but also with the discovery and dissemination of new knowledge and new thinking. I hope the editors of WISDOM are willing to go so far as to accept the responsibility for attaining the impossible in American publishing. You are assisting the world in achieving some goals which have in the past seemed impossible of achievement.

PROF. DAVID SCOTT

Philadelphia, Pa.

The dizzy pace of current events can upset us tremendously. Things are happening around us and to us so rapidly that some of us have begun to think that nothing will last. Would it not be wise for us, then, to snatch whatever satisfaction WISDOM magazine offers and enjoy an experience of the quality of living that no other publication in the world offers? If Edgar Allan Poe was right in saying that life is a tragedy whose hero is "the conqueror Worm," then life is futile and morality foolish. But this philosophy of life is a lie. There are enduring values, and because they are permanent realities they are worth giving ourselves to. Because WISDOM is based upon these abiding things it is now more necessary for us than ever before to spread the word of this precious magazine. Ignorance turns out the bright lights of God. Wisdom keeps them turned on eternally.

DR. CHESTER PAYNE

Santa Monica, Calif.

While reading WISDOM I have discovered a release of spirit and a happiness of mind that I had not dreamed possible.

ELIZABETH BROWNE

Key West, Fla.

Our magazine WISDOM contributes worthily to the beauty and the moral triumph around us.

DOROTHY JACKSON

Chicago, Ill.

In reading WISDOM I have found a happiness and understanding which has escaped me heretofore.

MARGARET BRANFORD

Beaumont, Texas

To the brilliant editors of WISDOM I say (as Paul said): "Prove all things; hold fast to that which is good." The proving and the holding fast—this your fine magazine is accomplishing every month—and both are essential to integrity of a publication if it is to reach the human mind and heart. WISDOM illuminates and glorifies human life like no other magazine I have ever read.

MRS. IDA PARKER

Akron, Ohio

The publication of WISDOM has been an inspiration and its influence a benediction.

REV. HOWARD HOULTON

Durham, N.C.

•

How rare to find a magazine like WISDOM that is such a source of beauty, courage and truth.

RICHARD ORTEGA

Plainfield, Indiana

WISDOM is more than a magazine; it is an event!

FLORENCE OSGOOD MUNSALL
Librarian

Jersey City, New York

Your magazine is wonderful!

MARTHA PEARL JONES
College of Puget Sound

Tacoma, Wash.

WISDOM magazine is a necessity for all those who sincerely seek knowledge, truth, and goodness. It not only contributes to our literary advancement but to our spiritual advancement. At last America has a magazine based upon the immutable principles of Western thought.

RANDALL D.J. HOVER

Niverville, N.Y.

All intelligent men love wisdom. Who does not prefer a flowing spring to a stagnant pool? Such a pool receives everything that comes to it but gives up nothing. It becomes a pest-infested place to be avoided. A spring, however, gives freely of its pure and ever-flowing waters. Such a spring is WISDOM magazine. It has become a place of rest and renewal for all who have the intelligence to come to it.

MRS. VICTORIA ERLANGER

New York, N.Y.

I have been deeply impressed with WISDOM. It is a new departure in magazines – it has wholeness and brings all the fragments of knowledge into a whole package for living.

ROY A. BURKHART
Minister
First Community Church

Columbus, Ohio

I read WISDOM from cover to cover. It is a joy! Yours is a great new force for good in magazine publishing.

AL FINESTONE,
Paramount Pictures Corp.

Hollywood, Calif.

We are delighted by our discovery of WISDOM. It is a pleasure to anticipate the regular arrival of this handsome and satisfying magazine at our home.

MARA SCHIFF

Cuyahoga Falls, Ohio

Our highest compliments on a superb publication which delights the mind and refreshes the spirit.

JUNE SOKOLOV

Hartford, Conn.

I am profoundly grateful that there are men and women alive today with vision and courage to create a magazine of such stature. I have but one regret—that my husband, a sensitive artist, could not live to witness the birth of WISDOM.

MRS. KARL LORENZ

Kew Gardens, N.Y.

WISDOM is the finest thing I have seen and I have derived much pleasure from it. I might make one suggestion with regard to the caption on your cover reading "The Magazine of Knowledge for All America." It should be changed to "The Magazine of Knowledge for All the World." The art and craftsmanship in WISDOM impresses me very much.

RODNEY HULL

Toronto, Ontario

It would seem highly desirable that all magazines published today study WISDOM and utilize its brilliant ideas and manner of presentation of knowledge. It seems clear that WISDOM has set a standard that will be looked upon as the ultimate in high-grade journalism for many years to come.

ANTON BARRIAGADA

Neenah, Wis.

The Ten Commandments

. . . I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage.

Thou shalt have no other gods before me. Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: Thou shalt not bow down thyself to them, nor serve them: for I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me; and shewing mercy unto thousands of them that love me, and keep my commandments.

Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh His name in vain.

Remember the sabbath day, to keep it holy. Six days shalt thou labour, and do all thy work: but the seventh day is the sabbath of the Lord thy God; in it thou shalt not do any work, thou, nor thy son, nor thy daughter, thy manservant, nor thy maidservant, nor thy cattle, nor thy stranger that is within thy gates; for in six days the Lord made heaven and earth, the sea, and all that in them is, and rested the seventh day; wherefore the Lord blessed the sabbath day and hallowed it.

Honour thy father and thy mother; that thy days may be long upon the land which the Lord thy God giveth thee.

Thou shalt not kill.

Thou shalt not commit adultery.

Thou shalt not steal.

Thou shalt not bear false witness against thy neighbour.

Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbor's wife, nor his manservant, nor his maidservant, nor his ox, nor his ass, nor any thing that is thy neighbour's.

Exodus 20:1-4

ACKNOWLEDGING THE MEN AND WOMEN OF WISDOM

DR. EDWARD HITSCHMANN bears the distinction of being the oldest living psychoanalyst, having joined Freud in 1905. He also has the distinction of having authored *Great Men—Psychoanalytic Studies* (edited by Sydney G. Margolin and Hannah Gunther; published by International Universities Press, Inc., © 1956) from which "Johannes Brahms —Bachelor of Musical Genius" was selected. Dr. Hitschmann still practices today in Boston, where he sandwiches his work in between his studies in literature and philosophy.

KARL KUP, Chief of the Art and Architecture Division of the New York Public Library, was the coordinator of the momentous project that resulted in the artistic creations pictured and described in "Artists in Crystal." During an extensive trip throughout Asia in 1954 and 1955 on behalf of the Steuben Glass Co., he contacted artists from Turkey to Java, from Japan to Siam, asking them to create designs which would be reproduced on crystal by American glass craftsmen. These pieces now make up a unique 36-piece exhibit which is making a two-year tour of the Far and Near East under the auspices of the U.S. Information Agency.

CHARLES SAMUEL BRADEN gives us the benefit of his broad religious perspective in "What Is Religion," printed here from *The World's Religions —A Short History* by permission of Abingdon Press, © 1939 by Whitmore & Smith, 1954 by Pierce & Washabaugh. Dr. Braden, professor of history and literature of religions at Northwestern University since 1926, has been a lifelong student of religion. A Kansan by birth, Braden is a graduate of Baker University, Union Theological Seminary, and the University of Chicago, where he received his Ph.D. Before joining the faculty of Northwestern he spent ten years of missionary service as teacher, editor and publisher in South America and two years as assistant secretary of the Methodist Board of Foreign Missions. He has written, edited or collaborated on nine books in the field of religion.

GEORGE ARTHUR BUTTRICK'S background is impressive—preacher to Harvard University, former senior minister of Madison Avenue Presbyterian Church, past president of Federal Council of Churches, former associate professor at Union Theological Seminary, holder of eight honorary degrees, author, editor . . . In "Prayer: The Mighty Power" one can reap the benefit of this rich, ripe experience. Reproduced, courtesy of Abingdon Press, from Buttrick's book *Prayer,* © 1942 by Whitmore & Stone.

WALTER RUSSELL BOWIE—author, teacher, minister—is well known as a religious writer in America. A graduate of Harvard and the Theological Seminary of Virginia, he served as rector of churches in Richmond, Virginia, and New York City, as professor and dean at Union Theological Seminary and as professor at Protestant Episcopal Seminary in Virginia. The book from which his "Meditation on the Lord's Prayer" is reproduced, by permission of Abingdon Press is *Lift Up Your Heart* © 1939, 1956 by Pierce & Washabaugh.

HENRY GEORGE (1839-1897) presents an astute character analysis of the world's great lawgiver in "Moses: Liberator and Lawgiver." George, born of a poor but deeply religious Philadelphia family, finished his formal schooling at 14. His experience in various trades, his desperate poverty while supporting a family, and the examples of propertied-classes money-lust that came to his attention set him to wondering why poverty surpassed the national wealth, even in a new, expanding economy. In his classic treatise *Progress and Poverty,* a multi-million-copies seller, economist George expounded his theory that a single tax on land would underwrite the cost of government as well as unburden labor and capital of taxes on their output. Clear presentation of original ideas and a deep moral fervor mark George's work, of which the article in this issue is a superlative example.

ARNOLD FRIBERG and JOHN L. JENSEN were, in a sense, the pictorial scenarists of the motion picture *The Ten Commandments.* In addition to the screenplay script, carefully drawn up and detailed long before the actual camera work was begun, an elaborate sequence of drawings of major scenes was also worked out well in advance. These sketches are authentic as to clothing, architecture of the period, and the many other facts unearthed by the extensive research that goes into each movie before its production. A few of the sketches that Friberg and Jensen did for *The Ten Commandments* are reproduced in "Artists Sketch the Story of Moses." WISDOM is deeply grateful to Henry Nordlinger, chief researcher for the Cecil B. DeMille production unit, for giving so generously of his time and expert advice in the creation of the above-mentioned article, as well as the presentation of "Scenes from 'The Ten Commandments'."

HENRY and DANA LEE THOMAS are a father-son team that has collaborated to compile brilliant biographies of people who have stamped their identities on history. "Solomon, the Foolish-Wise King" has been excerpted from their *Living Biographies of Famous Rulers,* © 1940 by Doubleday & Co., Inc. "The kings and the conquerors and the dictators are the spoiled children of the human family," the Thomases say in their preface. "Whether through inheritance or through seizure, they find themselves possessed of more than their fair slice of the cake of material happiness. And in their eagerness to gobble it up they spoil their moral digestion." King Solomon, whose name is almost synonymous with "wisdom" in the popular mind, is seen to have been corrupted by power quite like any other human being. Consequently we see here a less saintly Solomon but a more human one than the Solomon of the wisdom myths.

E. PATRICIA HAGMAN'S contribution in this issue to the increasingly important field of geriatrics is "The Twilight Years." Miss Hagman is the editor rather than the author of this piece, it representing material which originally appeared in bulletins issued by the Metropolitan Life Insurance Company and was later incorporated into *Good Health for You and Your Family* published by A.S. Barnes and Co., © 1951. Miss Hagman, Ed.D., is associate professor of Health and Physical Education at Teachers College, Columbia University. She has served on the supervisory health and physical education staff of the New York State Board of Education and during World War II was State Supervisor of Physical Fitness.

BARUCH or BENEDICT SPINOZA believed that all existence and reality is embraced in one divine substance, God or Nature. Though such a Hindu-like, eternal-infinite world outlook left nothing to chance or free will of the individual, Spinoza nonetheless was a strong exponent of democratic government, separation of Church and State, and freedom of opinion. He sought above all else to liberate men from fear, and the best way to do this in his estimation is to purge oneself of the all-too-common self-seeking motive. Then one can hope to achieve "intellectual love of God," a state in which no disappointments or unhappiness could be possible. It is this latter phase of his philosophy which is stressed in the excerpt from his *On the Improvement of the Mind* in "Men and Ideas."

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Invitation

TO UNDERSTANDING

by Frederick Mayer

> *"The knowledge of God is the only perfection which we should seek."*—
> MAIMONIDES

Maimonides

Maimonides was one of the wisest of the world's philosophers. When he died in 1204 there was grief not only among his own people but among the Arabs. He was interested in science as well as theoretical thinking and he achieved great fame as a physician. His *Guide for the Perplexed* is one of the most inspiring books of philosophical literature. As an attempt to combine Greek thinking with the ideals of the Old Testament, it is a masterpiece of clarity and comprehensiveness.

According to Maimonides, there are four types of perfection. The first deals with material goods; throughout the ages, he indicated, men have cherished property and economic riches. They have identified themselves with the goods they own, but possessions do not create real happiness, and all material achievements are transitory. Does not the wise man emphasize that only inward treasures are lasting?

The second kind of perfection, according to Maimonides, lies in bodily strength. We are proud when others look up to us and when they praise us for our physical traits. But we are all subject to death and we know that our body is limited in endurance and capacity.

The third type of perfection in Maimonides' philosophy deals with our moral character. By adhering to the laws of righteousness and virtue we live a harmonious life; morality itself is a symbol of wisdom.

Still the fourth and highest perfection lies in the understanding of God. This constitutes true serenity. For, as Spinoza in a later century said in a memorable phrase, the man who truly loves God does not expect to be loved in return.

What is the implication of this philosophy for our own time? What does it mean to us living in a scientific century? We must learn to look beyond ourselves; we must realize that only as we see beyond today, beyond our own accomplishments and beyond our own glory do we achieve a lasting meaning in life. To have faith in man and God implies that life is worth living. This faith creates its own consequences. We cease to be overwhelmed by external reverses and instead we find the citadel which overcomes all storms and all disasters.

Faith to Maimonides did not mean blind superstition or merely adhering to the traditions of the past. He maintained that we honor God best through the use of knowledge. To seek the truth was man's noblest task and the justification for his existence. Reason and faith had to be combined. Man needed reason for progress and faith to make life more abundant.

Civilization changes, technology advances, science produces miracles, but man's need for an intelligent faith and a constructive philosophy of life is as persistent today as it was in the time of Maimonides. For man needs more than material satisfactions; he yearns for certainty, for permanent meanings, for ideals which outlast the present. This search is never completed; it challenges the best minds in every generation. *Man's nobility lies in his questions; man's morality lies in his awareness; man's strength lies in his capacity for a broader faith and a deeper understanding.* ◆

Bachelor of Musical Genius

by Edward Hitschmann

JOHANNES BRAHMS

Johannes Brahms in his mature years

The musician commands a language which enables him to express his inner self without revealing it to all the world. There is often a wide range of possibilities in the interpretation of a musical composition.

"If you cannot get any meaning out of it, put some meaning into it," said Goethe.

Among the great musicians we find reserved, taciturn personalities creating in solitude. The musical language they employ is often derived from the traditions of the home, learned early in life. It is used because of some deep spiritual need in an effort to resolve internal conflicts and moods.

When we are told how emotionally stirred Brahms was while composing, how often he wept, how easily tears came to his eyes while he was playing, we become interested in his otherwise well-concealed inner life. We shall not neglect the professionally trained interpreters of his compositions but we shall not forego other sources which will help us to understand his personality.

This essay does not seek to give musical instruction of any kind. It uses the special means of phychoanalysis to investigate the love life of a great artist, an investigation which has been much neglected by other biographers. We aim to examine in Brahms' bachelorhood a typical phenomenon and to make a contribution to the estimation of his personality. He himself said that it was his life's misfortune not to have been married, not to have had children. He recognized this as the source of the grief that gnawed at him and made him appear so harsh and unjust whenever disappointment and envy rose in him. As to the causes he deluded himself with rationalizations.

We prefer to call the fate of bachelordom and spinsterhood by the name of marriage inhibition. Our object in taking the bachelorhood of Brahms as an example for the popularization of psychoanalytic knowledge is not to enlighten the inglorious herd of bachelors but to communicate general truths about great men who are frequently matrimonially inhibited.

We shall avoid the complicated subject of the connection between giving full rein to one's erotic instincts or sublimating them on the one hand, and artistic creativity on the other. We will just quote two artists on this subject. "We burn within," one poet said. Nietzsche in his fragmentary *Psychology Of Art* wrote: "Chastity is merely artistic economy. It is one and the same power that is exercised in artistic conception and in the sexual act. There is but one power."

Brahms came from a poor home and his youth was oppressed by untoward circumstances, but his later life ought to have been called a fortunate one. His musical genius attained early success; in good time he found abundant help from distinguished friends; he enjoyed good health and earned fame and money. Yet he was not "a happy man." He had the appearance of an obstinate person of melancholic temperament and he called himself "a man apart."

Even if he seemed to be otherwise in society, he wrote that he never felt inner cheerfulness. He also said that he was never — or hardly ever—satisfied with himself; that he was never in a quiet, peacefully happy mood but alternately joyous or gloomy. Brahms was often irritable, quarrelsome, harsh and bad humored. He offended nearly everyone and rejected people who once had attracted him and whom he had invited to use the intimate *Du*.

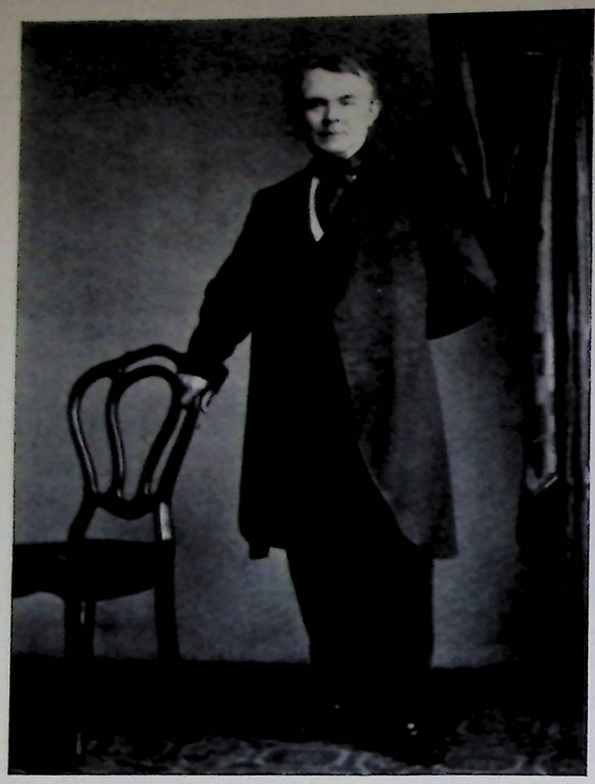
"I always celebrate festive occasions," Brahms once said, "in a rather lonely way, alone in my room with a few dear ones, very quietly—for these few dear ones are dead or far away. How happy I am when I realize with my whole being how love fills the human breast." This may have been the resignation of advanced years; yet even at the age of 30, Brahms had written: "I was made for the monastery—but I never found a suitable one."

We must not expect from Brahms many statements about himself for he was an exceedingly uncommunicative person. Thus Clara Schumann says in her diary: "We had once more spoken frankly with each other, as far as that is possible with him." And in another place: "I miss as always the exchange of sentiments." In 1880 she said to Kalbeck: "Would you believe it that during all those years of our long and intimate friendship, Johannes never spoke of what moved him. He is still an enigma to me. I would almost say he is as strange to me now as he was 25 years ago."

At this point we must put a question to the experts: Is the emotional life of this great musician expressed in his compositions, and do we there too find this same sad state of mind?

"Only in his music did he say what moved him," said Max Kalbeck. And Richard Specht found Brahms, despite his shy reticence, "in his music and in the poems he chose eloquent to the point of

Brahms' Monument, by Rudolf Weyr, was unveiled in Vienna in 1908. In life unable to enter into love relationships with women, the composer is eternalized in death as towering in spiritual isolation above a beautiful and talented female.



Brahms' father, Jacob Johannes, intensely desirous of wealth and fame, actually never rose far above the status of beer-hall music-maker and hack. Cramped rooms in Hamburg's slums was the best he could do for his family most of his life. At one time he strongly considered emigrating to America.

Christiane Nissen, Brahms' mother was wed to 24-year-old Jacob when she was 41. She was an excellent choice, however, for—though descended from decayed nobility—she was practical, a fine homemaker, kindly, ever more concerned for others' happiness than for her own.

baring his soul. The poems he set to music all are confessions. His works are the eloquent diary of his existence, blessed in loneliness." Kalbeck once had a chance of listening to Brahms while he worked out a piece for piano. Brahms whined, moaned and cried aloud like a dog. Afterwards Kalbeck saw him furtively wipe his eyes with the back of his hand. He must have wept copiously for tears still glistened in his beard.

When Julie Schumann, one of Clara's daughters who was especially dear to him, married, Brahms seemed really distressed. After the wedding he gave the mother a composition full of grief in words and music (Rhapsody for Alto, Male Chorus and Orchestra, Op. 53). He called it *his* wedding song. Clara wrote about it in her diary: "This piece can only be the manifestation of his own inward sorrow. If only once he would speak thus from the heart in words."

Connoisseurs think they hear again and again in Brahms' works grief and unsatisfied longing: "In the stirring melodies of the Rhapsody, The Song of Destiny, the C-Minor Symphony, in the many tender movements of his chamber music, heavy with unwept tears, he seems to free himself, and his wounded heart is throbbing with unfulfilled longing."

Brahms' life was early filled with music. His father was a diligent musician who quickly recognized the uncommon musical talent of his Johannes. He took him to qualified teachers. We must imagine the boy, who showed the desire for knowledge in other fields as well, filled with musical ambition, inspired by his identification with the father but aspiring beyond him, already composing in his youth. The first impression he gave as he emerged into the world was that of "a nature such as could develop with complete purity only in the utmost seclusion, pure as a diamond, soft as snow" (Joseph Joachim).

Clara Schumann described him in her diary as far advanced in his education but very childlike in his emotions. A lady related her impression as follows: "Fair and quiet in his twentieth year, he appeared delicate; but his features, although free of all passion, were already developed. Purity, innocence, naturalness, power and depth—these characterized him . . . And with all this easy strength the thin voice of a boy, a voice not yet broken, and the face of a child which any girl could kiss without blushing."

Hans von Buelow called him "a candid nature." In 1853 it was said of him: "The purity and firmness of his personality give the assurance that the corruption of the world could do no harm to this man." Schumann called him "one of the most beautiful and one of the most gifted of youths." Eduard Hanslick called him at 21 "an ideal Jean-Paul youth." His portrait as a young man, with the long locks of hair, gives an impression of effeminacy; the high voice remained. According to Specht, in unguarded or excited moments the boyish treble would break through, and all efforts to force his stubborn voice into an artificial manliness were rather ineffectual.

When at the age of 20 Brahms came to the Schumanns, he had never been in love, not counting an innocent infatuation of school days. There he met the woman whom he later called the "only person" he had "really loved."

In his teachers Cossel and Marxsen, Brahms learned to know men of superior craftsmanship in music. Later he met the violinists Remenyi and Joachim, Liszt and others, but his meeting with the artists Robert and Clara Schumann was decisive for his life. Many years later he wrote to Clara: "To you I now repeat that you and your husband are the most beautiful experience of my life, that you signify its greatest enrichment and noblest content." Brahms came to know women through their musical husbands, as happened later with Elisabeth von Herzogenberg, or he was led to them by their voices or their singing. He could not resist the fascination of a pretty, musically gifted girl; and a beautiful dark voice, like

that of Hermine Spiess, charmed him even when he was beyond the age of 50.

Brahms saw Schumann for the first time in September 1853. The latter not only frankly admired Brahms' compositions and his piano playing but had a friendly feeling toward him and frequently called attention to the beauty of his outward appearance. Schumann at this time showed the first symptoms of his mental disease — hallucination — and lived in the fancy that he was having intercourse with higher beings. He instantly discovered the genius of Brahms, invited him to stay with them for some time, and introduced him to his beloved wife with words of praise.

Brahms lived with them as their own son. In a way he had found new and exalted parents. It was like the realization of a fairy tale. Clara especially, in whom "outstanding feminine artistry was so harmoniously combined with excellent motherhood" (Kalbeck), must have made a deep impression. A mother, a noble woman, and an artist of the greatest understanding, all in *one* person!

Schumann almost created Brahms' social existence, for he wrote at the time these enthusiastic words about the young genius: "At his cradle graces and heroes kept watch" *(Neue Zeitschrift für Musik)*. He warmly recommended him to the editor, thereby rapidly increasing Brahms' fame. Only a few months later Schumann, in an attack of lunacy, tried to commit suicide and was taken to the asylum which he was never to leave again. Young Brahms hurried to Düsseldorf to the very shaken Clara and helped her in those difficult days.

At that time began the unique relationship which bound together the lives of an aspiring young man and a woman, 14 years his senior, the mother of seven children. It was a relationship that varied in intensity. The faithfulness of the wife and the gratitude of the young man toward Robert Schumann made it a friendship of high sanctity. In Brahms Clara again followed step by step a creative artist who, as she said, in daily, hourly company gave her artistic

Marxsen, recognizing Brahms' promise, taught the impoverished youth free until he had arrived as a pianist. Marxsen kept money-harried Jacob from emigrating to America.

Though Brahms was reserved and cold to a fault, he immediately responded to warm, congenial Robert and Clara Schumann. They became so intimately associated that the Schumann diaries are filled with accounts of Brahms from the day they met.

This is the picture of the Schumann family which Robert had in the mental hospital to comfort and remind him of happier days —Marie, Elise, Ludwig, Ferdinand, Eugenie, Felix (Julie Schumann, of whom Brahms was particularly fond, is absent).

Elizabeth von Herzogenberg, Brahms' lovely, talented student, attracted him so strongly that he turned her over to another teacher. When she was safely married to a friend, however, he could—typically—enter into a warm, satisfying platonic relationship with her.

Sensitive, intense, handsome to the point of being pretty—this is the young genius whom the Schumanns met. His burning ambition was to have some music published, and he long bore a grudge against Schumann for returning scores unopened.

inspiration of the noblest and highest kind, as if strewing precious pearls in her path.

As a world-famous piano virtuoso, Clara often undertook concert tours, and then Brahms gave her news of her children at home. A correspondence began which continued through life whenever they were not together. In this correspondence one can distinctly observe how the relationship became more and more profound and grew to an extraordinary devotion on the part of the man.

Brahms' letters in which he so openly confessed his love are an important document to us, though this correspondence represents but a fragment of the total. In the year 1886 Clara and Johannes agreed to exchange their letters. Brahms returned Clara's without having reread them, and she destroyed those that were written up to the year 1858. Brahms, on a Rhine journey, threw those which he had gotten back into the river. But Clara had been allowed to keep for herself a number of letters especially dear to her. It may be assumed that a tendency to concealment played an essential part in the destruction.

It can be seen clearly that Brahms, in a spiritual sense, acted as a substitute for Clara Schumann's husband. Once again there was a man whose art she could share, interpret, criticize and praise. Thus she wrote to him in 1858: "I am often strongly held by your rich genius. You always appear to me as one upon whom heaven pours its finest gifts. I love and revere you for such magnificence."

Our main interest is to understand Brahms' emotions. Only during a certain time can they be characterized as true erotic love. Indeed he himself said of his Piano Quartet in C-Minor that the first movement is an illustration of the last chapter of the man with blue tail coat and yellow waistcoat (Goethe's *Werther).* Kalbeck called Brahms' life in the years 1854 to 1856 his Werther period for which he has created a memorial in the Allegro of his Quartet Op. 60.

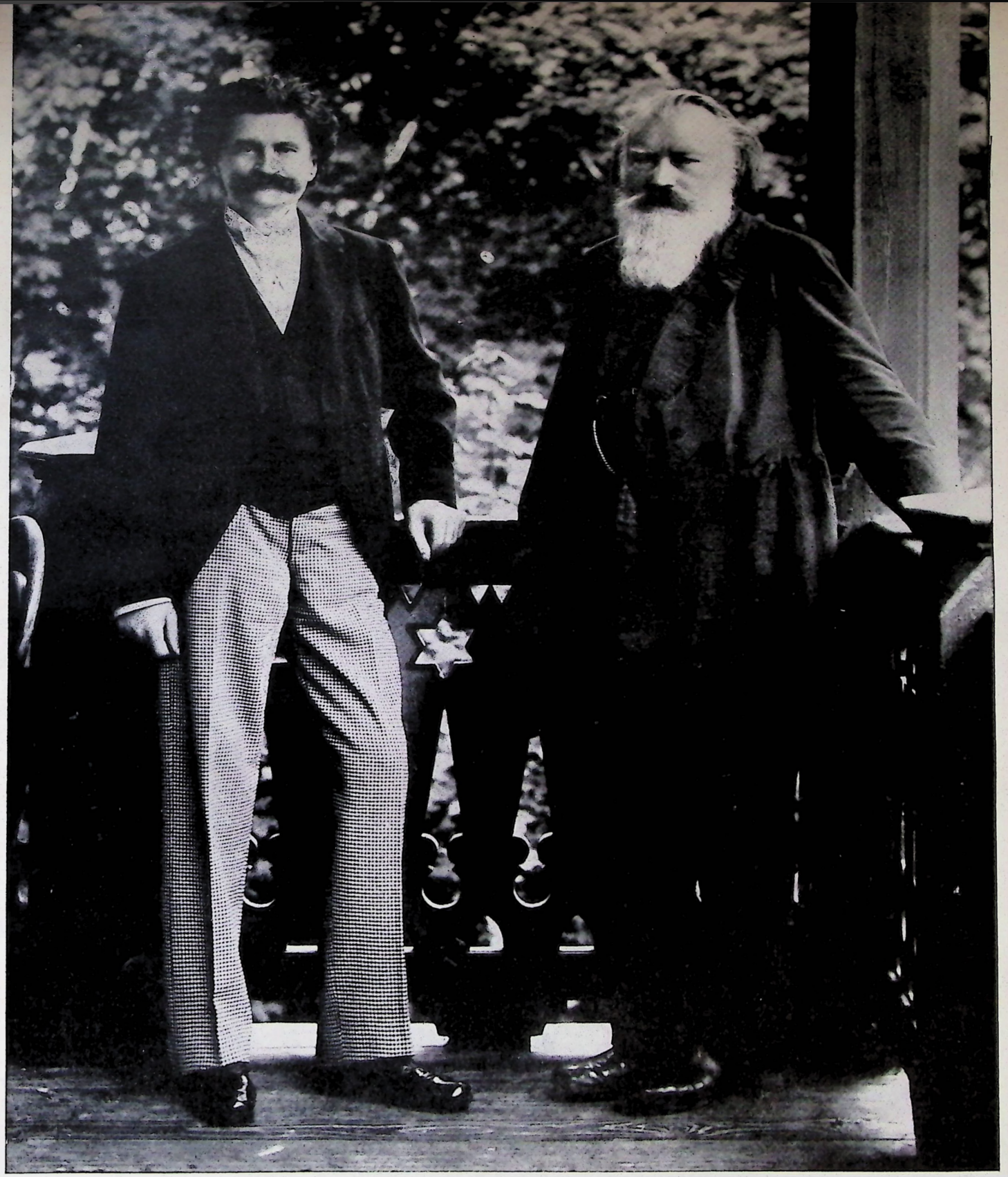
Biographers also speak of Clara's temptations. One of them thought that they must have been tormented by their close yet unfulfilled relationship, that there must have been an hour when they embraced passionately, forgetful of themselves. This however can hardly be proved. In any case it may be assumed that the memory of Schumann restrained them. For Brahms this love grew into something unique: friendship combined with the renunciation of love. It was the only lasting and great friendship in the artist's life. It influenced his whole being, not only as to his remaining unmarried. It left a deep imprint on his life and his music.

Brahms is a good example for establishing the fact that bachelors have remained unmarried against their will—hindered by unconscious inhibitions—because he, unlike many others, often confessed openly his desire to marry. Most others deny this desire; they hide behind deceptive rationalizations of their inhibitions. Brahms often enough complained that in being without wife and child he "really missed the best in life."

Marriage meant for Brahms a great deed, something beyond his powers. He put matrimony on a level with the composition of an opera. He wrote to Widman: "Have I ever spoken to you of my fine principles? Among them are not to attempt either an opera or marriage . . . so you can imagine how much money I saved and will have left for my trip to Italy—if I do not marry."

Once it is accepted that Brahms wove into his compositions his feelings, his longings, his gratitude and his memories, that he set to music his daydreams and that he found expression in the

Brahms is seen here with his good friend Adele Strauss, wife of the Waltz King. The Strausses frequently invited him to parties; he sometimes repaid them by insulting other guests.



Johan Strauss II and Brahms greatly admired each other's works. In fact Brahms, signing the autograph book of Strauss' step-daughter Alice, jotted down the first few bars of the "Blue Danube" and lamented the fact that he had not composed it.

veiled language of sounds when moved by inner emotions—then his desire for a life apart and for lonely hours and walks will be understood.

When the works of an artist or poet, narcissistically highly estimated by himself, are also appreciated by others, his need for or his right to isolation makes it a duty to himself.

Being of humble origin, Brahms obstinately held to the natural and primitive which others who are more easily influenced and more vain discard as they ascend the social ladder. As he rose from dancehall player to serious musician and famous composer, he remained simple in his manner of dressing and his way of life. He hated it when he was forced to dress, especially in stiff collar and shirt front.

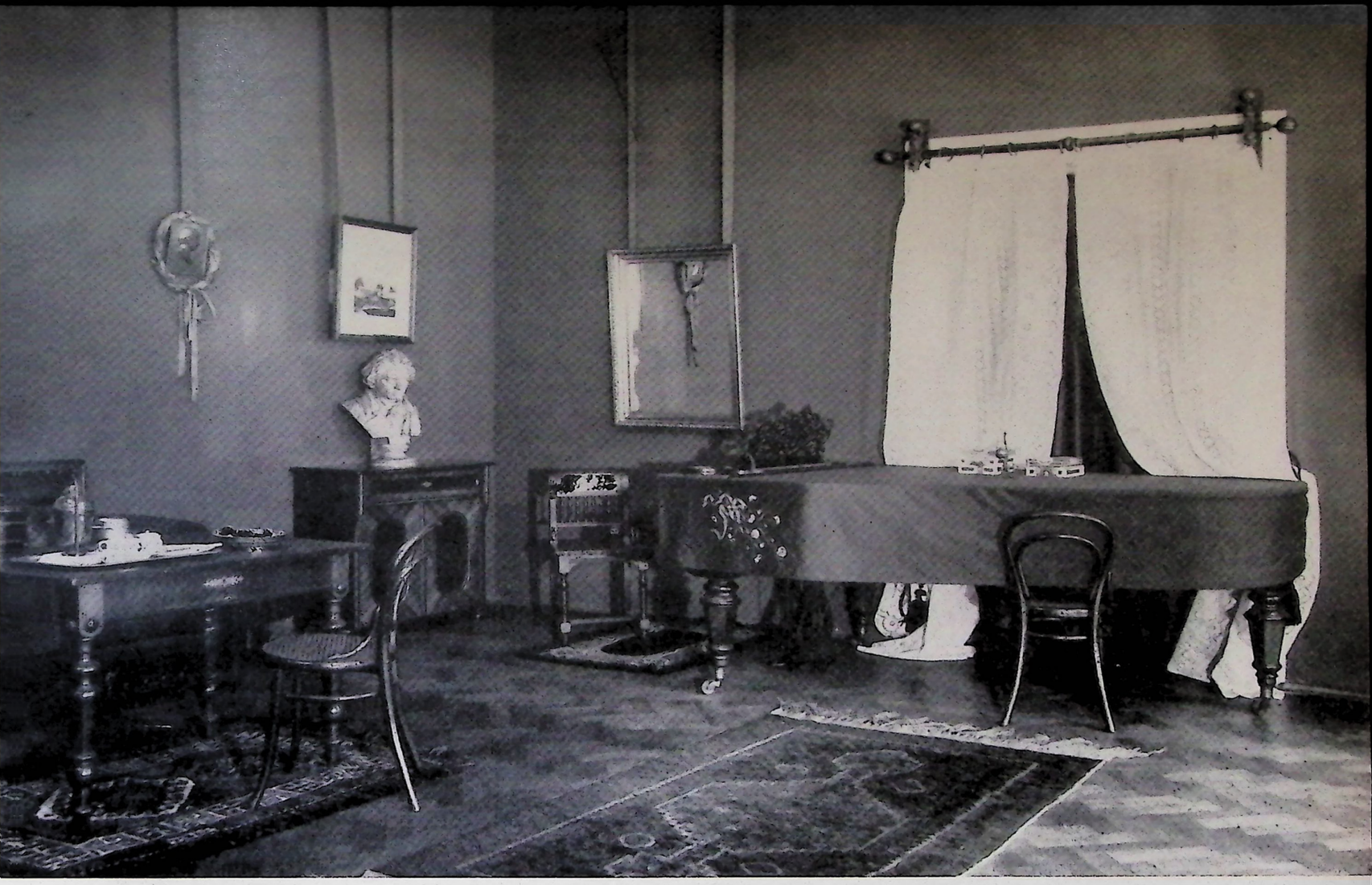
"He was especially bothered by his trousers. He braced them up so high that they did not reach his ankles. It did not help much to ask the tailor to make them longer. Brahms would only draw them up to his shoulders and cut off a piece with his scissors" (Kalbeck).

He liked to go to simple inns, had no wants, and lived in moderation. He was easily moved. He remained loyal to his faith and Bible as his mother had been. "In the Holy Scriptures he finds those words which give him confidence and assurance and which in his mighty, most inspired music have risen to immortal glory." Not to be able to lose oneself, this too is narcissism. And here too his matrimonial inhibitions are rooted.

Brahms' works constitute a diary of the otherwise reserved man. His true life was spent apart from the things of the external world. His work was more important to him than human relationships. It was his consolation, the spiritualization of his wishes, a sublimation. "I am in love with music; I love music. I think of nothing but music—or only if it is something that makes music more beautiful. You will see, I will write love songs again and not to A-Z but to music itself." From early childhood, music was the center of his being, his ambition. A serious desire to learn made him read and make excerpts and buy books. This was part of his ego ideal, like honesty, frankness, modesty, democracy, simplicity.

This is Clara Schumann in her later years. Authorities disagree as to whether her charm for Brahms was maternal or more earthy, but they do agree that physically alluring, musically talented Clara was his life's number-one influence.

Brahms in his later years was happier in Austria than anywhere else. Below is his favorite village, Ischl, a beautiful resort town. Brahms' presence made the town a musical center of Europe, and princes were known to eat at The Red Hedgehog merely because Brahms frequented the restaurant. At the right is the house in which Frau Celestine Truxa maintained an apartment for him.



Viktor and Olga von Miller, among the most faithful of Brahms' friends, expressed their admiration for the master by establishing this Memorial Room in the Brahms Museum in Gmunden, near Ischl. This room contains all the furnishings of the composer's Ischl rooms down to the very window frames. To Viktor's son Eugen we owe many of Brahms' later-years photographs.

Many a gloomy mood might be traced back to doubts about his own talents. On the other hand there are quite a few signs of great self-reliance in this respect. Brahms was remarkably intolerant of his contemporaries Liszt, Wagner and Bruckner. Especially toward Liszt he was inflexible, almost maliciously aggressive and incredibly irritable. His judgments, even of the works of his friends, were caustic, jokingly evasive. He treated Wagner skeptically and Bruckner with hostile misunderstanding.

If one thinks of his harshness toward his friends, one must say that Brahms could not control his aggressive impulse. "Brahms was sick in a secret corner of his soul, and out of his own restlessness he was bound to hurt others." Dissatisfaction and discontent made him sometimes hurt and repel everyone. Brahms, being shy and sensitive, preferred the company of children and animals and liked to make children happy with little presents.

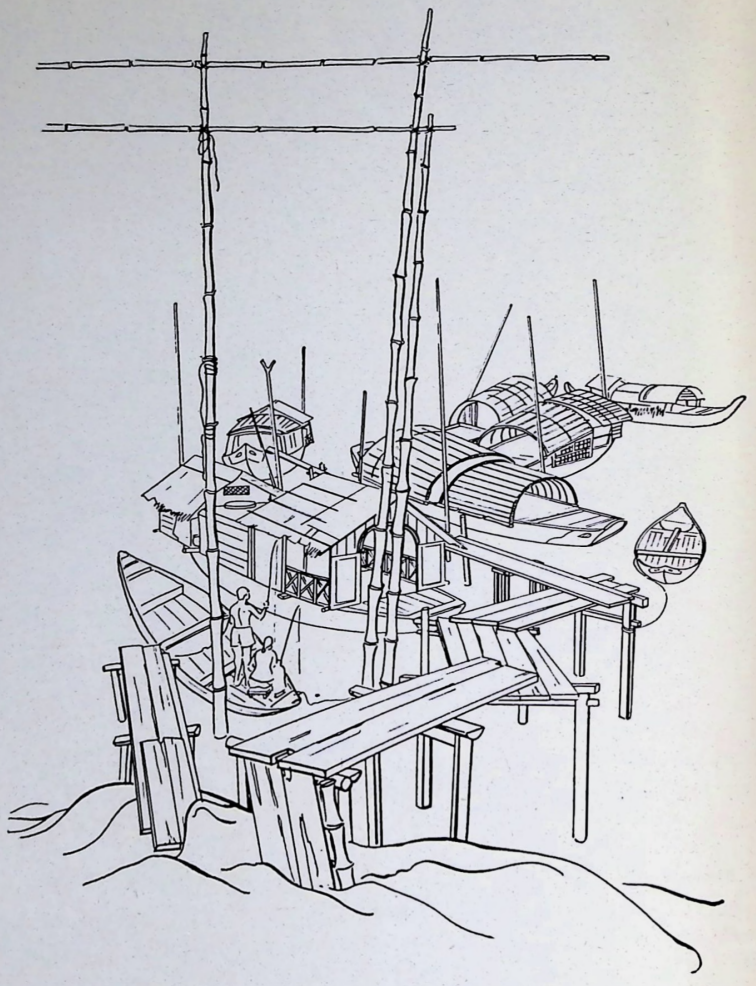
Apart from traveling he had no wants for himself. He had some property and to Clara as well as to others he offered rather large gifts of money. His will, by which he wanted to leave his property to the *Gesellschaft der Musikfreunde*, was incomplete and unsigned. His attitude toward money does not appear to have been quite unprejudiced. He never accepted money, not even a free ticket. He was fanatically frank, never wishing to seem what he was not.

His few faults, Eugenie Schumann said, lay on the surface. He displayed them with indifference, leaving the world to lift the thin veil and to discover the heart of pure gold beneath. He made no show in order to capture a woman. He aspired to other glories. In his music his strict honesty, his ingeniousness and his self-control are apparent.

Brahms was not a happy man, and we believe we now know the reason. He was inhibited in his love life and could find no satisfaction in a noble woman's heart. In spite of all longing he remained unmarried and really went through life with love for a woman unfulfilled. Although he liked pleasant and easygoing sociability and enjoyed spending his evenings smoking and drinking with other men, he was destined to inner isolation.

We are not surprised to hear longing and woe sound through his music. He seems to have reveled in grief. He may even have welcomed suffering as an incentive for creativeness which then in turn became a substitute for love. The *Song of Destiny* and the Alto Rhapsody speak of fate, of being driven and of never being understood. He always was easily moved. We can better grasp his moods, his harshness, his aggressive mocking and teasing, now that we know how the incompleteness of his life contributed to the wholeness of his creative work. ♦

ARTISTS *in* Crystal



Oriental artists and American artisans have clasped hands in a cooperative effort that has elevated the ancient art of the glass-maker to a new plateau of creativity.

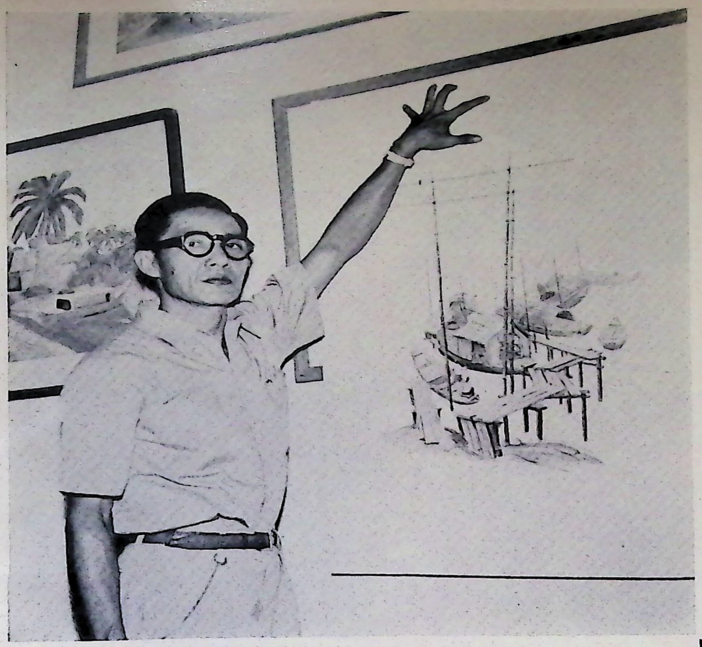
The attitude of the cooperating artists is typified by Japan's Shiko Munakata who, when approached to create designs for engraving on crystal, replied: "Friendship between the artists of two countries and the desire to create a masterpiece together appeals to me . . . Let my design be Ananda, Disciple of Buddha. He too bridged the ocean between countries; he too made understanding possible; I shall give you Ananda to be engraved . . ."

The epochal result of this happy coupling of exotic-art forms, glass-design perfection, and flawless craftsmanship is reflected in the resplendent examples pictured on the following pages.

The production cycle of one of these masterpieces runs like this: artist creates a design reflecting his native culture and artistic tradition. Glass designer, interpreting the drawing, produces an integrated crystal form capable of robust, brilliant functionalism. Glassworkers produce the high-luster crystal from a proven formula, blow it into the desired shape, and engrave it with an abrasive fed onto a small copper wheel driven by a lathe.

Results: brilliant, universal masterworks which have opened new vistas for engraved crystal as an art form.

This felicitous experiment in one-world creativeness was carried out under the aegis of the Steuben Glass Company, and the brilliant works it achieved have been displayed at such museums as the Metropolitan Museum of Art in New York and the National Gallery of Art in Washington – the latter exhibit opened, appropriately enough, by Dag Hammarskjold of the United Nations.



Nguyen-van-Long
VIET-NAM

The artist who painted "The Floating Village" design for engraving on the sparkling creation below is an admirer of the French impressionist school and admits this has influenced his work. He was born in Cholon, Viet-Nam in 1907, was graduated from the Hanoi Ecole Superieure des Beaux Arts, and now teaches the art of drawing at the Ecole des Beaux Arts de Gia-Dinh in Saigon. Nguyen-van-Long seemingly took the war years and Japanese occupation in artistic stride, for he was awarded a gold medal at the Viet-Nam Exhibition in Tokyo in 1942.

The Floating Village

This crystal vase on cut base, 13½" high, is engraved with a Saigon River scene. The floating village is a common sight in Viet-Nam, a heavily populated land studded with streams. Generations of families are born and raised and die on these covered sampans, or dinhs, anchored off the stilted wooden landing to some fertile shore. The floating village consists of individual boats in which have been incorporated separate rooms for the ancestral shrine, for elders of the family, for the kitchen. The swaying motion of the villager's home is in his blood. "The Floating Village" reflects all this in its simplicity and fine sense of proportion.

Narumol Sarobhassa
SIAM

The young Thai artist Narumol Sarobhassa has made her mark on crystal at an early age, for she is only 25. A student under Silpa Birasi in the Fine Arts Department of her native Bangkok, Siam (or Thailand) she aspires to specialize in portraiture. Her endearing and delicate portrayal at left speaks well for her talent.

Nang Fa—Siamese Angel

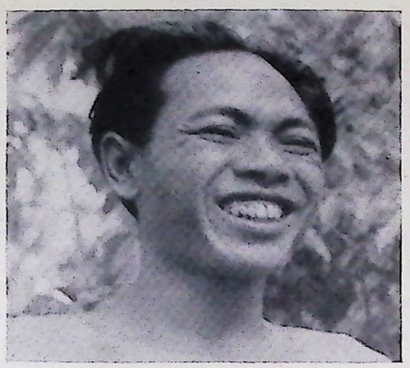
This crystal plate, 13¼" in diameter, bears a beloved Buddhist angel whom the visitor meets often when walking through the maze of glittering temples and palaces of Siam. Painted in gold and silver on the richly decorated book shrine of a palace library, Nang Fa acts as the protector of thought. Cast in clay tile, vigilant Nang Fa adorns roof tops. In bronze she guards the sanctity of the temple gate. But she is ever charmingly protective.

Agus Djaya
INDONESIA

Agus Djaya was born in Pandeglang on the island of Java in 1914. He studied at the Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands, but soon returned to his native Java and devoted himself completely to painting and drawing the social scene and social conflict. Recently he moved to Bali, another island in the great, rich, Indonesian archipelago.

The Temple Dance

The temple dancer performs in the cool of the Bali evening for a spellbound but critical audience. Her dance is one in a contest between villages. At an accent from the orchestra she strikes the first pose, arms outstretched. With each crescendo of the gamelan her body shakes; her feet stamp. The vibration spreads to her thighs, her hips, her very self. Her gold leaf casts a thousand reflections; her frangipani blossoms whirl as in monsoon winds. Gradually the spell breaks and she disappears into the night-shadow of the temple gate. The artist has caught this vibrant excitement in the design of this 11½" crystal vase.



Made Djate
INDONESIA

Another resident of Bali, and a native as well, is the artist Made Djate, born in 1925. Quite early in life he became an apprentice in the art of making wayang puppets for the traditional shadow plays of Indonesia. Later he began to draw and paint and found that his outline drawings were much in demand. Made Djate, who lives in the village of Batuan, Bali, delights in depicting the everyday life of the people of his native island. His style is an auspicious blend of realism and imagination.

Balinese Cremation

This crystal vase with ornate ornamental cover stands 19" high. It is engraved to portray a traditional Balinese ceremony: Balinese funerals are occasions for joy rather than sorrow. The deceased one's soul travels to Indra's heaven where life is as beautiful as in Bali but without illness or worry. A good and useful life has assured a richer one upon reincarnation. Young men of family and village vie with each other to carry the gaily bedecked funeral tower. As the cremation begins, the orchestra strikes up a jubilant tune: a soul has been freed; the gods will be merciful.

Shiko Munakata
JAPAN

This painter and printmaker is a man of forceful personality and many interests. His studio is filled with Maillol bronzes, color reproductions of the fauves, books on French impressionists, plus planks for wood carving and his sketching materials. However his own work is oriental in character. The simple forms of early Japanese temple sculpture, folk art and ceramics hold for him the strongest appeal.

Ananda, Disciple of Buddha

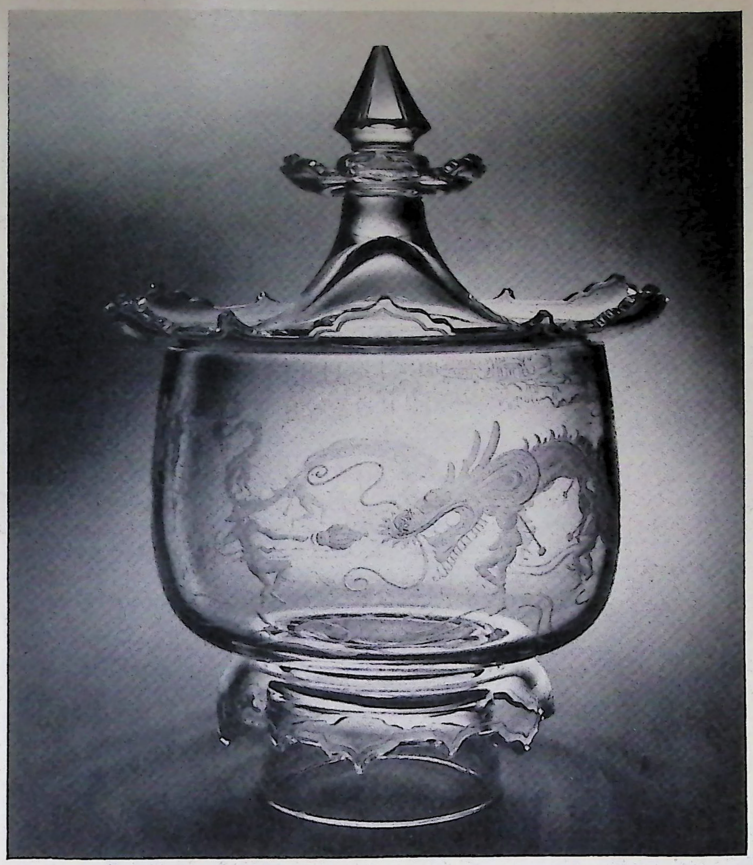
This slender vase with separate squared base stands 17½" high and is designed after a woodcut. The engraved figure is that of Ananda, beloved disciple of the Lord Buddha. According to tradition Ananda recorded the parables, sermons and discourses of the Buddha and collected them into the "Suttapitaka," one of the greatest treasures of the sacred literature of Buddhism.

Manuel R. Rodriguez
THE PHILIPPINES

Born in Cebu City, this son of a silversmith originally planned to be a doctor or teacher, but fine arts captured him. He studied at the University of the Philippines to embark upon an artist's career. During the hard times of the war years he made wooden shoes for those who could not get leather. Later he made toys and souvenirs for American GI's. But throughout the long economical maladjustment—both his country's and his own—he continued broadening his scope and sharpening his painting technique.

The Village of Malinao

This deep, prunt-decorated bowl, 10" in diameter, is a stylized rendering of themes familiar to Rodriguez. Old customs still prevail in Philippine villages despite technological development in industrial areas. There still exist the market place, the pounding of rice, flower venders, village huts, the slow-footed carabao, roast pig on feast days. All this is drawn as a continuous frieze exemplifying Filipino daily life and pleasures—unchanged through centuries.



Ran In-ting
CHINA

Born in I-lan, Formosa in 1902, this artist was schooled in his native land, attended the Tokyo Academy of Fine Arts and traveled extensively visiting Paris, London and the large centers of the United States. His admiration for Bonnard, Matisse, Dufy and Rouault is great: it is perhaps to Dufy that he owes most of his interest in Western presentation and manner of painting and drawing. In his desire to blend East and West he has made many friends. A frequent exhibitor and winner of many awards, he is one of Formosa's best.

New Year in Formosa

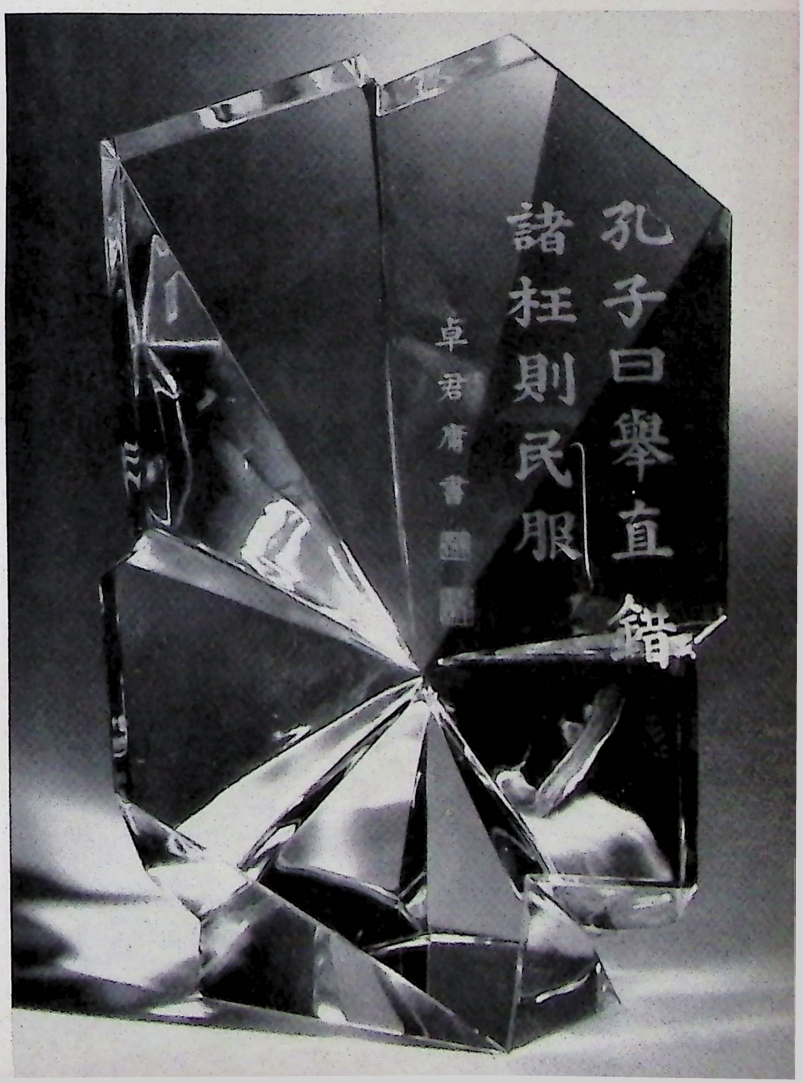
Wherever Chinese people live, New Year's Day is celebrated with enthusiasm, firecrackers and the lion-dragon. The dragon is a symbol of nature—his back is the rolling hills; the waves of the ocean come tumbling in like the hungry dragon; the rivers twist and turn as does his tail; he roars and rumbles, spits fire and fumes like a volcano. To meet nature unafraid, one applies philosophy and meets the dragon on the day that ushers in the new year. Ran In-ting's lively and humorous sketch of his observations on this gala holiday in his native Formosa grace this ornamental covered bowl which is 13¾" in height and which sparkles in its own intensity as Ran In-ting does in his.

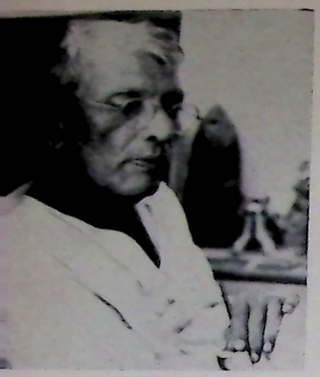
Cho Chung-yung
CHINA

This venerable calligrapher (scholar of handwriting) has written many books on the subject of his study. His fame rests upon both his new ways of teaching the young and upon the sheer beauty of his brush strokes in writing. Born in Foochow, Fukien Province in 1882, he was graduated from Nippon University, Japan, then travelled along the China coast collecting examples of fine calligraphy. He became an admirer of great writing masters of the Han Tsin Dynasties, who are his guiding stars. He has said of his own work: "I studied the nine fundamental brush strokes when I was very young and have practiced and practiced. Your writing is your best judge."

Saying of Confucius

"Advance the upright and set aside the crooked, then the people will acquiesce," reads the Confucian inscription written in formal Chinese characters for this 7¼" rock-form. Commenting on calligraphy's top rank among Chinese arts, Cho says, "The essence of beauty in writing is not found alone in the written word but lies in response to unlimited change: line after line should give life, life-movement. A well-written character is a symbol of life everlasting."



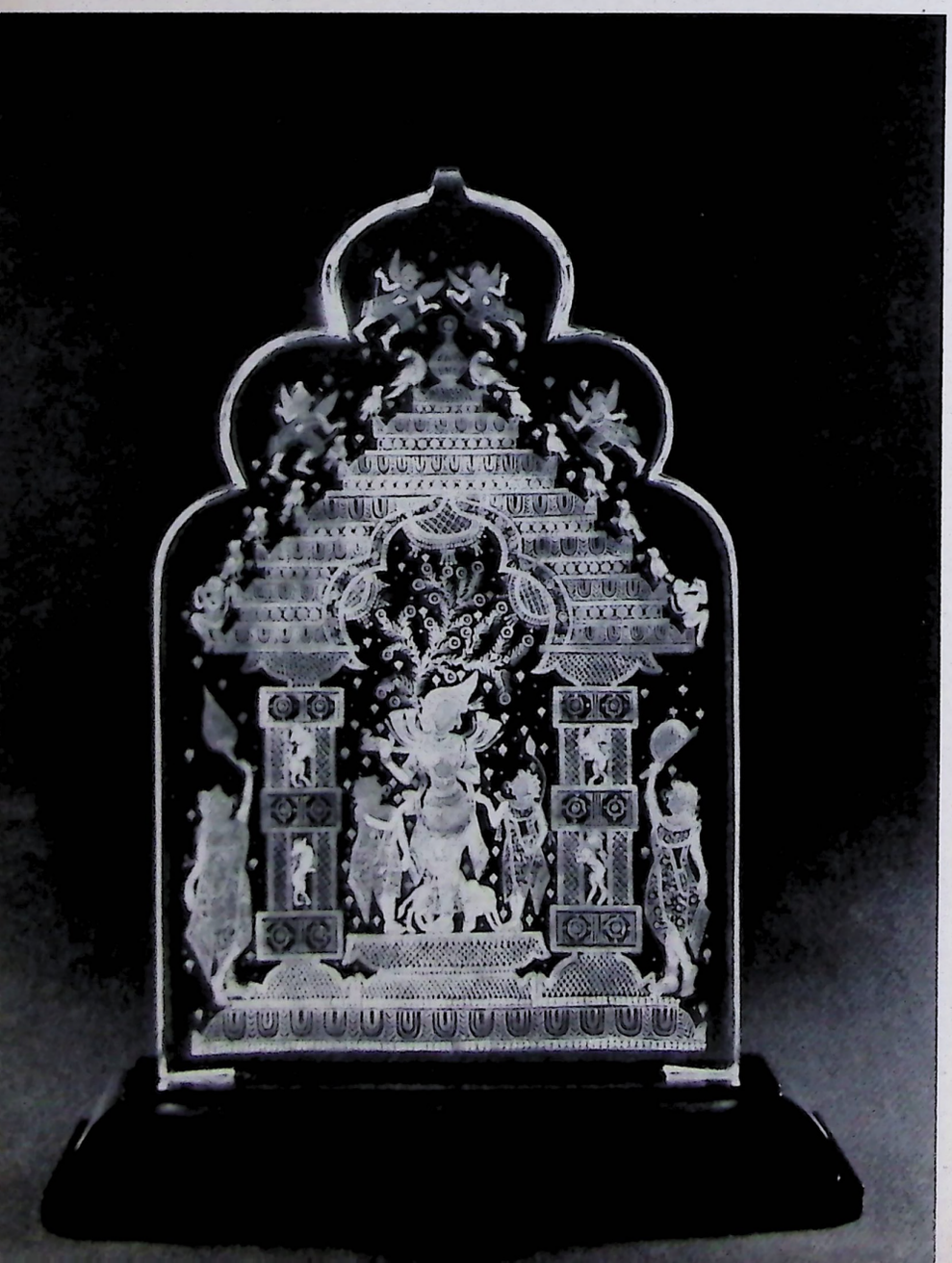


Jamini Roy
INDIA

Jamini Roy, a name known internationally, is a master in the realm of Asian art today, his paintings having been seen the world over. Of Jamini Roy the man however little is known for, almost shy in his modesty, he lives and works in his Calcutta studio, the walls lined with his paintings. Here he meditates, studies and paints with mineral colors of his own making. Helped by two sons, he is spiritually related to medieval craftsmen. Originally intending to be a portraitist, Jamini Roy in 1921 withdrew from conventionalism and devoted himself to Hindu thought and the basic elements of Bengal folk art. With these as his fount of inspiration the rhythm of his line was not bridled by his imagination; he used his brush to his liking; his art carried an earnest, often religious message.

Gopis in the Grove of Vrindavana

Design of this vase (diameter 10¾") is based on a Jamini-beloved subject: the playful, capricious god Krishna had promised Vrindavana's gopis (milk-maids) that he would dance with them in the moonlight on festival night. The crowd was great, but Krishna—the pastoral playboy—was not to be found, even in the trees, and the promised meeting and dance were never fulfilled.



Rama Maharana
INDIA

If all artists were like Rama Maharana, art suppliers would close up shop. He paints with local vegetable dyes on hand-loomed sari cloth impregnated with a paste of tamarind seed and surfaced with chalk. He is considered the most gifted and imaginative of the chitro-karos (traditional painters of temple murals and lucky designs) in the Puri region where he and two artist brothers live and work in an adobe house.

Spring Festival of Krishna and Radha

Countless are the stories about Krishna, the eighth incarnation of the Hindu god Vishnu. According to one he was shot by an archer. He sent a message to his beloved Radha and while awaiting her arrival assuaged his pain by playing love tunes on his flute. On festival days pilgrims from all parts of India flock to his home town, Mathura. This happy festival Rama Maharana delineates in lacy lines in the 13½" plaque at left.

The Bodhisattva Vishvantara Gives Away His Wife

Bodhisattva Vishvantara's freedom from selfishness is told in one of the Jataka stories—charming folk tales of Buddha's benevolent deeds in his previous existence. One of Buddha's principal and loftiest teachings was selflessness. He shines again in the 17¼" eliptical vase at left by George Keyt, drawn in bold liquid lines, timeless in style as it is in subject.

George Keyt
CEYLON

A monumental man of the arts like George Keyt might be expected to have a simple but monumental philosophy. He has: "An artist is a true member of society only if he can adapt his art to the need of his fellow man." This giant among Asian artists, aware of the decaying past and urged on by humanist aspirations, has developed technique after technique that has enhanced his stature in the art world. Mr. Keyt was born in Kandy, Ceylon in 1901. Graduating from University of Ceylon he studied with George de Neise. It was the Indian school of Abanindranath Tagore however that left the deepest imprint on him. With the Buddhist revival in Ceylon in the '20s Keyt was ready to speak for himself. He wrote poetry, translated classical Sinhalese literature, drew, painted, and generally established himself in the hearts of his countrymen. His Buddha murals in a temple on the outskirts of Colombo are perhaps the zenith of contemporary Sinhalese expression.

L.T.P. Manjusri
CEYLON

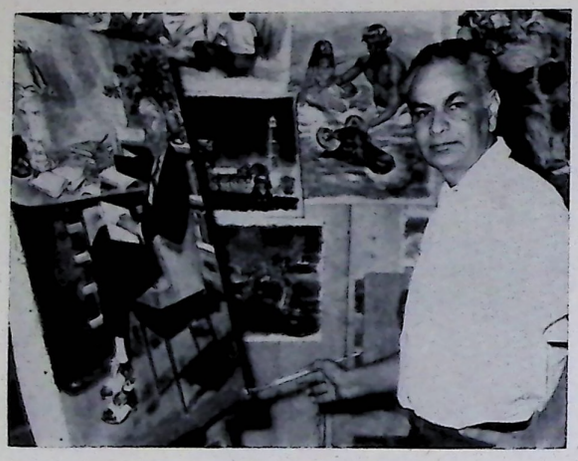
The Buddhist priesthood claimed Manjusri at the age of 13. For 30 years he studied Pali, Sanskrit and Sinhalese texts of Buddhist scripture. Later he went to Santiniketan, the school founded by Tagore, and worked with Buddhist scholars of other nationalities. Meanwhile he had begun to draw and paint and develop a style peculiarly his own. In 1943 a patron of the arts sent him to London, Paris, and Vienna to exhibit his work. This trip was so successful that he left the priesthood and returned to Alutgama, the village where he had been born in 1902. Buddhist art is his interest. Iconographic designs, often inspired by earlier models, fill his studio.

The Goddess Tara

The goddess Tara, offspring of the compassionate tears of another goddess, was especially sent to earth by Buddha to protect mankind. She represents watchfulness, awareness, peace, faith and the hope for orderly life. In the design of "The Goddess Tara" (see deep vase with lotus base, overall height 12½", at right) the artist has emphasized the harmony between the goddess and nature, the lotus in her left hand being a symbol of her divinity. Erect and vigilant she stands, as in early reliefs and temple sculpture—as dignified as her bronze prototype, made in Eastern Ceylon in the tenth century and now housed in the British Museum in London.

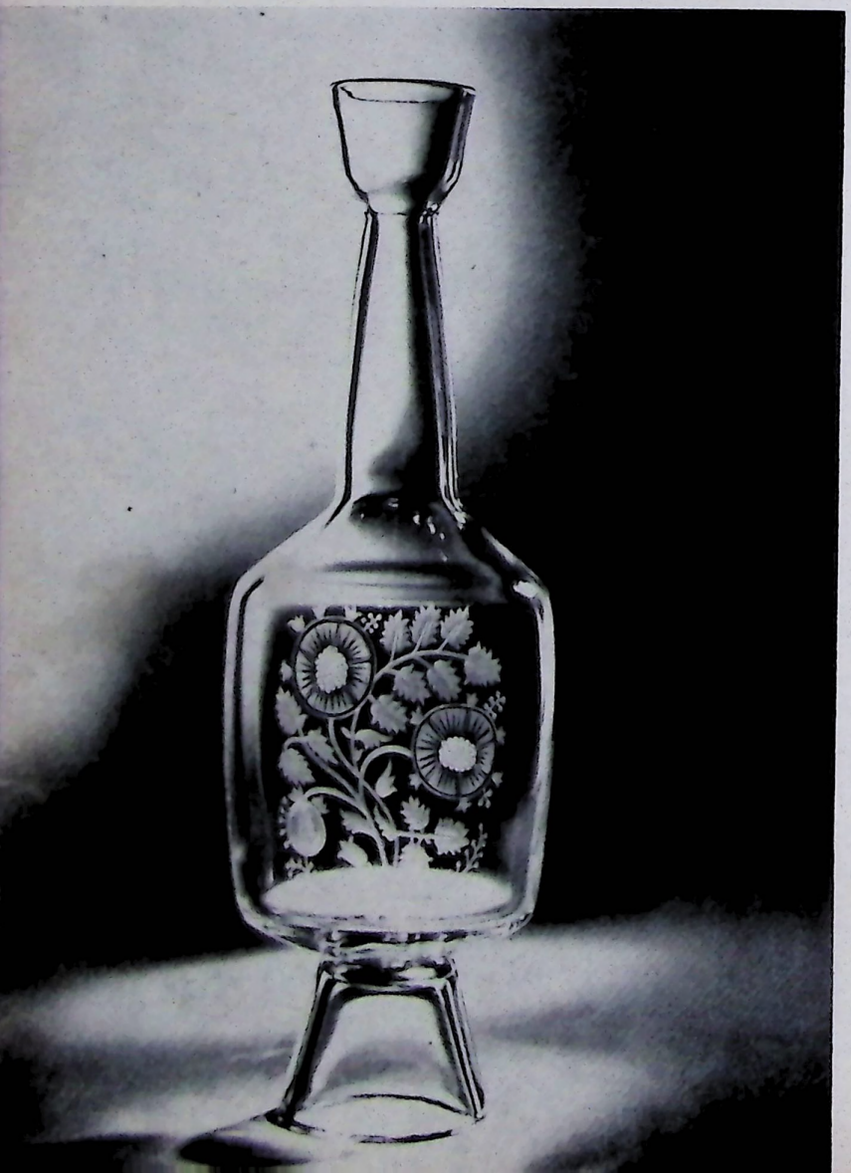
Sheikh Ahmed
PAKISTAN

This artist whose studio overlooks the crowded streets of Karachi was originally trained as automobile and aviation engineer. Relinquishing a technical career for art, he studied at London's Central School of Arts and Crafts, won a scholarship, subsequently taught art for several years. Returning to Pakistan, he lectured at Punjab University in Lahore, became Art Executive of India's Department of Information and Broadcasting, and is now director of art in the Punjab's Department of Public Relations. "The Unicorn" is as splendid an expression of Sheikh Ahmed's bold, strong art as it is a noble tribute to his country's venerable, storied past.



The Unicorn

In the ancient Indus Valley of Pakistan, scholars found steatite seals with animal symbols and with brief inscriptions which have not yet been deciphered. The seal on which Sheikh Ahmed based his drawing—dating from the third millenium before our era and now in the Karachi Museum—gives evidence of the age-old tradition of the unicorn, the mighty but gentle beast engraved on the 8¾" high crystal plaque above.



Kenan Ozbel
TURKEY

As an archaeologist and art historian, this artist has accumulated a magnificent collection of rare textiles in order to recapture the spirit of Turkish design. His enthusiasm for his subject matter is matched only by the quality of the material he brings together, of which the design for "The Poppy" is one. He was born in Yalova, Turkey in 1906, was educated at Academy of Fine Arts, Istanbul.

The Poppy

Turkey's decorative arts are known for their high standards of design and inventiveness. Its museums are overflowing with examples rich in color and composition. Kenan Ozbel, being an art historian, has made his own collection of Turkish textiles and embroideries, ranging over many centuries, to vitalize ancient artists' conceptions. He derived new inspiration from one of these, that of the poppy, for his sketch to be engraved upon crystal. The piece at the left, a vase with long, tapered neck and flared mouth and base, has an overall height of 15¼".

Dawn

Ancient Egypt's sculpture was usually static, the Egyptians being a sedentary people at heart. Except for a few imperial adventurers they stayed close to their temples and palaces. Movement didn't appeal to them, and excessive movement threatened equipoise, the inner core of calm that was the central concept of society. In this spirit is "Dawn"—static, monumental, telling a story in a language of arrested movement. Dawn is symbolized by a splendid giant rising with the sun from the Nile while the cock crows. Hands outstretched, the kindly giant urges the farmer and his family to their daily tasks. "Dawn," a crystal disk mounted on wooden base, is 10½" high.

Gamal Sagini
EGYPT

"Dawn's" creator is probably Egypt's most versatile and fertile artist. Painter, sculptor, engraver, metalsmith, even caricaturist—he has an extraordinary number of credits to his name. He has exhibited in many European capitals as well as Egypt. His sculpture and paintings bask in many distinguished collections. Born in Cairo in 1917 and educated in Egypt and France and Italy, Gamal Sagini is at present a professor of sculpture at the Academy of Fine Arts in Cairo, the school from which he was graduated.

What Is RELIGION

by Charles S. Braden

Someone has declared that man is incurably religious, and he who studies carefully the history of human development is likely to agree that such is the truth. Dip into human history where you will – whether into the dim prehistoric period of the Cromagnon race as reflected in pictures still to be found graven on the walls of caves in France, or into the ancient civilizations of the Nile or the Euphrates; into the remote period of Chinese history, or into the latest experiment at building a new civilization without religion in Russia; into the Dark Ages of Europe, or into twentieth-century America – everywhere men will be found practicing religion in some form. Strolling through a great museum that brings together exhibits of the culture of the peoples and races of the world one must be struck by the very large place given to the definitely religious.

Any such general phenomenon merits careful study. Mere curiosity to see and know how different peoples act when they are religious would be a sufficient motive for that study, but when in addition one appreciates the vast importance of religion in determining the destinies of individuals and peoples, he realizes that history itself cannot be properly understood without knowing something about religion. Who for instance would expect to understand the history of the Jews without studying their religion? Yet religion has been quite as important in the life of Japan, China, India, Persia, Tibet and almost all other peoples.

Religion then is universal. At least no race or people has been found thus far which does not have some sort of religion. That every individual is thus religious cannot be positively affirmed, but even here it may be questioned whether at some periods and under some circumstances every man has not behaved religiously, in the broader sense of the term.

What do we mean by behaving religiously? What is this universal phenomenon, religion? Were I to give my own definition I would but add one more to a vast number of definitions already given. John Morley once wrote that there were ten thousand, and he probably understated the matter. Religion has been defined in terms of worship, of belief, of feeling, of morality, of values, of attitudes, of relationships; as individual, as social, as institutional and in many other ways. Many declare that the term wholly defies definition.

It may be observed however that there are two general types of definition arising out of the approach which is made to the problem. Most of the attempted definitions fall within one or the other of these types. The two approaches may be designated as the "what" approach and the "why." One attempts to state what religion is in terms of *what people do* when they are religious and and the other in terms of *why people do what they do.* One defines religion in terms of the attitudes and relationships involved in religious behavior, the other in terms of the motivation underlying such behavior. To make the matter concrete one school of thought defines religion as man's relation to a being or beings on whom he imagines himself to depend. The other defines it in terms of the motives that lead him to enter into these relations, which are regarded not as ends in themselves but as means to an end.

Typical examples of the first are:

Religion is a belief in spiritual beings. (TYLOR)
Religion is the worship of higher powers from a sense of need. (MENZIES)
Religion is the life of God in the soul of man. (W. NEWTON CLARKE)

Typical of the latter are the following:

Religion is the conservation of values. (HOFFDING)
Religion is the consciousness of the higher social values. (AMES)
Religion is a cooperative quest after a completely satisfying life. (HAYDON)

That which constitutes one a religious person according to these latter definitions is not the means which he uses to effect his ends – such as prayer, belief in gods, sacrifice and ritual – but the end he pursues. Obviously such definitions admit all that has ordinarily been considered religion, but they also widen the circle and take in much that has generally been excluded.

Yet with all the differences of opinion with reference to definitions we are pretty well agreed, save in a narrow range of marginal cases, in recognizing religion when we meet it. In the great majority of cases, historically religion has had to do with that which man conceived as the Determiner of Destiny, to use Professor Pratt's term, and man's relation to it. Here and there however, as in primitive Buddhism, in certain Hindu groups, in Greek philosophy, and in modern humanism, some men have been unable intellectually to accept the idea of such a being or beings. Yet they have apparently been seeking much the same ends and in most ways have acted characteristically as religious people do. This fact has seemed a sufficient motive to those of the latter group for seeking a wider definition.

Many religions have arisen and disappeared leaving no traces at all behind. Others have flourished, were known and written of by contemporary observers, but left behind few or no definite traces of their own in monument or writing – for example the religions of the North European races. Others, such as the religions of Egypt, Babylonia, Rome, Greece, Mexico, and Peru, are disclosed through archaeological discovery and have been fairly well recovered through the patient investigation of scholars. Still others yet flourish, and it is to these living religions that major attention will be given. Here there are nine great examples, or counting two essentially sectarian Hindu faiths as separate religions, there are 11. They may for convenience be listed as follows:

RELIGION	FOUNDER	PLACE OF ORIGIN	ESTIMATED NO. FOLLOWERS (MILLIONS)
Hinduism	None	India	303
Jainism	Mahavira	India	1.61
Sikhism	Nanak	India	6.21
Buddhism	Gautama	India	150
Confucianism	Confucius	China	300
Taoism	Lao-tze	China	50
Shintoism	None	Japan	25
Zoroastrianism	Zoroaster	Persia	.125
Judaism	Moses	Arabia	11.5
Christianity	Jesus	Palestine	750
Mohammedanism	Mohammed	Arabia	315

It will be observed that all the great living religions had their rise in Asia. Three of them — Buddhism, Mohammedanism and Christianity — are missionary religions and may properly be called world religions. The remainder have, with the exception of Zoroastrianism at one period, been confined to racial or national groups. To be sure Judaism has been scattered over the world but not primarily as a missionary faith.

As to the precise origin of religion from the evolutionary point of view, there is no unanimity of thought among historians of religion. Search for the discovery of it has been made among the more primitive races of man, but of course no strictly primitive races are now in existence. Scholars are agreed on at least one thing: that religion in its beginnings is to be regarded as one of the attempts man made to adjust himself to the world in which he found himself, a world so strange, so perplexing, so dangerous, so destructive, yet withal so good.

Picture for a moment that world as it presented itself to man. It was a world in which dangerous beasts lurked in the forest awaiting their prey; venomous reptiles lay hidden in the rocks or grass; sudden flashes of fire leaped out of the sky at him; vast crashing and rumbling noises at times filled the heavens; swift, rushing winds swept across his path; trees were caught up and flung down before or perchance upon him; rivers rose up out of their banks and engulfed him; or the earth quaked and great fissures opened before him. In the midst of a strong, vigorous life weakness overtook him. He burned with raging fevers; wild delirium overcame him — if by good fortune he wakened afterward he was weak and helpless. None of these things could he control. There were powers which he could not tame.

Fear, declare some, is at the base of religion. Man becomes religious because he is afraid. George Foot Moore asserts that it is the urge toward self-preservation that gives rise to religion and that the obverse side of the shield, self-realization, is quite as important a factor in religious development, particularly as it rises above the lowest primitive levels and man's needs and aspirations rise above the more crudely physical.

Some have considered that religion developed out of magic. But it is probably truer to say that magic and religion, both arising simultaneously, are only different attempts to control the powers of the world, magic referring to the attempts to coerce them and compel favorable results, religion to the attempts to persuade them or win through supplication the desired ends.

Whatever its ultimate origin religion is found at the earliest time that emerging human life comes under observation, and it consists usually of a belief in some sort of power or powers and of some form of attitude toward the power or powers. Moore, instead of attempting to define primitive religion, describes it.

He declares that it has four marks: a belief in some sort of power or powers outside man upon which his well-being in some degree is dependent, a belief that these powers act on the basis of motives very much like his own, a belief that it is possible for man to work upon these powers in order to prevent their harming him or to cause them to serve him, and action based on these beliefs.

In the earliest stage the power is exceedingly vague and undifferentiated — just "mana," as the Melanesians called it, a mysterious something that pervades the physical world with potentiality for good or evil to man. Experience taught man that certain objects were in a special way connected with that power. One who touched a certain object soon afterward sickened and died. That object was thereafter not to be touched; it was "taboo."

Gradually the powers became more differentiated and localized, and the objects of the world of nature became the dwelling place of individualized spirits, good and evil. The term "animism" is usually employed to describe religion at this stage. In the course of time primitive man developed certain methods by which he exercised control over the spirits. He sought to dispose them favorably to himself. Certain members of the tribe became experts in this control. By some means a spirit could be cajoled into a bit of cow's horn or a hollow stick or a rabbit foot and could be carried about with one and made to serve various purposes. Such an object is known as a "fetish."

To secure the good favor of spirits gifts were brought to them, and to placate evil spirits some offering or price was necessary. Here enters clearly the element of sacrifice. Ritual and ceremonies were developed for making these offerings. At first there were probably no specially designated individuals for performing the ritual. Even in Israel it was performed by the head of the family. But as it became more and more complex a special class, the priesthood, emerged.

Religion arises out of the attempt of man to find the satisfaction of his deepest needs, whatever these may be. Actually man's needs differ as he rises in the scale of culture. Religion to be relevant to man's struggle must concern itself with that which seems at any given time to be his most pressing need. The wants and needs of primitive man are largely on the physical plane. Consequently most of the concern of his religion is with the physical. Most of it revolves around food, shelter, and sex. How to ensure a food supply, how to secure shelter and safety from the multitudinous surrounding dangers and how to secure the ongoing life of his family or tribe are his chief concerns.

So his religion has to do with the hunt, the chase, the weapons and tools that he uses, the food that he eats, the rude shelter that protects him from the elements, the wars by which he defends himself or overcomes others, and sex, in the form of fertility which guarantees the perpetuation of his family or tribe and, by extension, the increase in his flocks and the produce of his fields when he has passed out of the savage roaming stage of culture into the pastoral or agricultural stage. As he rises still higher and his major needs are moral and spiritual then religion loses most of its concern for the physical — but never completely.

However before he has reached this more advanced cultural stage, out of the multitudinous spirits which people his world certain spirits have begun to stand out as more important and to receive definite names. They become individualized, personalized.

They become indeed not mere spirits but gods, and *animism* gives way to *polytheism*, which means simply a plurality of gods. How this comes about cannot be dwelt upon here. It seems quite certain however that the belief in the continued existence of the soul after death and the veneration of the chiefs and heroes of the past play an important part in this development.

Polytheism in its turn later yields to the progressive attempt of man to unify his world, becoming either what is called *pantheism*, where all that is, is God, or God is all that is; or finally *monotheism*, which holds to and worships one and only one universal God. ♦

Prayer

THE MIGHTY POWER

by George A. Buttrick

Prayer can turn the event, change the person, and give access of life in highest friendship. If these claims are even half true, prayer is the vital act.

Bluntly, what do we most need? We need Someone to thank for life's glory and danger. We need forgiveness – the assurance that the folly of our sins is forgotten, their wretchedness canceled, and their cruelty turned to man's ultimate gain. We need zest, "another April to the soul."

We need freedom from the pursuit of fears and the prison of hate. We need reinforcement – not merely our human resource, which at best can only point the prow and set the sails – but the sea wind and the sea tide to speed our stranded ventures. We need, in short, nothing less than friendship with God. "The Spirit itself beareth witness with our spirit, that we are the children of God."

We need that clear testimony of the Spirit, the brooding and breathing of another World, the known presence of "the Ideal Companion." Jesus said we could gain it through prayer. A little thing, this stilling of the mind to reverence, this schooling of the will? A little thing to bring so vast a boon? The optic nerve is a little thing, but it gives us sun, stars and all the wonder of the earth. Prayer is the optic nerve of the soul.

There can be no rules for prayer, certainly no binding rules, but only hints. Yet no man need travel an unmarked path. Prayer is friendship with God. Friendship is not formal, but it is not formless: it has its cultivation, its behavior, its obligations, even its disciplines; and the casual mind kills it. So here, as a guide-map not as chain, is a simple regimen of private prayer.

Where shall we pray? In a quiet and private place. "But thou, when thou prayest, enter into thy inner chamber, and when thou hast shut thy door, pray to thy Father which is in secret." The counsel is specific: the room should be remote from distractions, the door shut against noise, and the prayer so free from posturing that it is "secret."

Our age is restless and noisy: it is harder to find stillness now than in pioneer or rural days. City congestion and distraction war against the soul. A wiser civilization will disperse our teeming masses into friendly communities open to the fields and sky. As for sincerity it is perhaps both more difficult in our age and more important than quietness, for it is our modern fashion to posture in the glare of publicity. Amid tumult and glare we must do the best we can. In some quiet corner of home or church, free from prying or approving eyes, we must make sanctuary. "Be still, and know that I am God." In the din of traffic we may be deaf to steeple bells but in the quiet night we hear. It is wise to seek both stillness and privacy.

Prayer should be offered in an accustomed place. We are creatures of place and habit, and worthy habits fashion worthy life. Anything we learn returns more easily in the place where we learned it. Rousseau "wrote" best when walking, Sheridan composed best at night with a profusion of lights, and Vacano for his creative work sought the "hubbub of peasant life near an old mill." In each instance the environment was accustomed. There was no distraction of newness. The place not only suggested the task, but held in store the encouragement of past experience.

These facts pertain also to a familiar place of prayer. That setting gives prompting and remembrance. Infinity has its center everywhere, and men can find God in any place, even in the roar of traffic, but the habit of prayer is best established in a quiet and accustomed place.

When shall we pray? At any time: God is not bound by occasions and seasons, and prayer is spontaneous like any friendship. But for us there is value in allotted and customary periods

Worshipper at Swiss shrine

"Intent on quietness and sincerity, He Himself sometimes prayed on a mountainside or a 'solitary place'..."

of prayer. Three times during the day have especial purpose. One is in the morning. "Well begun is half done," but, "Things bad begun make strong themselves by ill." The first moments of the day are an arena in which the revived worries or joys of yesterday, the responsible tasks of the coming hours, desires and hopes and fears, compete for our reinvigorated thought. Those moments are crucial. They often determine the day: they may make it an autopsy of past failure, an overleaping ambition or an anxiety.

There is great gain in pausing to realize that the day is a unity: a kindly Providence each night draws a line on one day soiled and marred, and each morning grants a new day fresh from time's loom. There is much greater gain in setting the tone and standard for the day by quiet prayer. After that worship the day will not be a distraction or a jumble: it will have integration like a poem or a picture. We shall be saved from the drab doom of "practical" people to whom "everything matters except everything." This prayer before or after breakfast may wisely be brief; the day's labor summons us. For the same reason it may wisely have a set form, to be changed only when its reality is threatened by rote. The day is "well begun" in such prayer. The pilgrim then walks secretly armed and cheered.

The second time for daily prayer is determined not by the clock but by the day's happenings. That is to say, our waking hours should be punctuated by ejaculatory prayers. The word *jacula* means spear. These prayers are thrown spears of resolve or thanksgiving or trust. The sense of gratitude for the sight of ocean, for great music, or for a friend's loyalty should become an instant prayer: "My Father, I thank thee for this blessing, from whom cometh every good and perfect gift." Sympathy for a neighbor when news comes of his misfortune should find expression in a prayer: "Do Thou defend him as he walks through shadow. Show we what I can do to help. May his pain not be wasted, but lead him to light."

A journey should prompt a prayer for journeying mercies. Each new task, each sudden responsibility, should have its undelayed dedication. Success and failure, joy and sorrow, are thus made consecrate.

"... the focusing of the mind on God is the proper beginning of prayer."

Burmese Buddhist mont

Swiss nun

"Prayer can turn the event, change the person and give access of life in highest Friendship . . ."

But the most solving time to pray is at night. A wise mother offers her counsel and comfort when day is done and sends her children to sleep with her blessing: so God deals tenderly and wisely with His children of earth. Facts gather to underscore the peculiarly creative grace of evening prayer: the day's clamor is done, and there is chance for meditation; the sunset glory is an open gate of vision; fading light gives retrospection; and the encroaching dark reminds us of our helplessness.

Evening prayer begins, not in a clamant asking, but in a silent self-preparation. We should not rush into the Presence with a jostling crowd of fears, sins, and desires, like a mob breaking through a chancel door on pretense of worship. The church of nightly devotion should be entered through the vestibule in an orderly quietness.

The psychologist speaks of "relaxation." Sometimes, when we are too tired to sleep, we realize that all our muscles are tense. Then we persuade each limb in turn to forgo its straining. So with the mind. We must calm each hungry desire – the psychologist advises – each vexing remorse, each bitter grudge or clamorous resolve. It is good counsel – if we can follow it. But can we? The

Bombay Muslims

"Group prayer completes private prayer in the joy of togetherness . . ."

"relaxation" commended by psychology comes best as a by-product of a mind focused on God.

In any event the prelude of prayer is this preparation of ourself and realization of God: "I have set the Lord always before me." The focusing of the mind on God is the proper beginning of prayer.

The next step is an act of faith: "All things whatsoever ye shall ask in prayer, believing, ye shall receive." The word "believing" is there a radiantly qualifying word. True prayer asks what may be asked "in His name and nature." Therefore in this initial silence of prayer we say to ourselves that whatever we ask is ours, granted only our earnestness in prayer and life.

Sometimes this act of faith is an instant freedom. We know that God does not wish us to live in carking fear or unforgiven sin, and our prayer then is not in an importunity but a joyous acceptance of a promised grace. Sometimes faith waits with confidence on fuller light: "If it is God's will for me to help So-and-so or to discharge such-and-such a task, I can do it." Sometimes faith moves in the dark, believing in the ultimate good of untoward circumstance. But always prayer is prefaced by an act of faith. We take counsel with our certitudes, not with our doubts and fears: "For he that cometh to God must believe that He is, and that He is a rewarder of them that diligently seek him."

For the prayer itself there is no fixed order, but both a primary impulse and the experience of praying men show that the first stage may be thanksgiving. A lecturer to a group of businessmen displayed a sheet of white paper on which was one blot. He asked what they saw. All answered, "A blot." They overlooked the white expanse and saw only the blot. The test was unfair: it invited the wrong answer.

Nevertheless there is an ingratitude in human nature by which we notice the black disfigurement and forget the widespread mercy. We need deliberately to call to mind the joys of our journey. Perhaps we should try to write down the blessings of one day. We might begin; we could never end for there are not pens or paper enough in all the world. The attempt would remind us of our "vast treasure of content."

Therefore the prayer of thanksgiving should be quite specific: "I thank thee for this friendship, this threat overpassed, this signal grace." "For all thy mercies" is a proper phrase for a general collect but not for a private gratitude. If we are thankful "for everything" we may end by being thankful for nothing. The thanksgiving should also probe deep, asking "What are life's abiding mercies?" Thus gratitude would be saved from earthiness and circumstance and rooted in Life beyond life. "Count your many blessings," says the old hymn, "and it will surprise you what the Lord hath done." This prayer should end in glad and solemn resolve: "Lord, seal this gratitude upon my face, my words, my generous concern for my neighbors, my every outward thought and act."

Prayer may next become confession. A rebound of nature hints that this is a wise order: "God has been passing kind, and I have given Him selfishness for love." True confession is neither self-excoriation —"To be merciless with anyone, even ourselves, is no virtue"—nor casual evasion. Overconscientiousness becomes morbid;

underconscientiousness becomes indifference and decay. Confession to those we have wronged is sometimes, not always, wise: there are circumstances in which such confession would spread and aggravate the hurt. But confession to God, whom we have more deeply wronged, is always wise. He has understanding and love. Our sin is sin against the Living Order, and we have neither inward peace nor inward power until we have offered prayers of penitence.

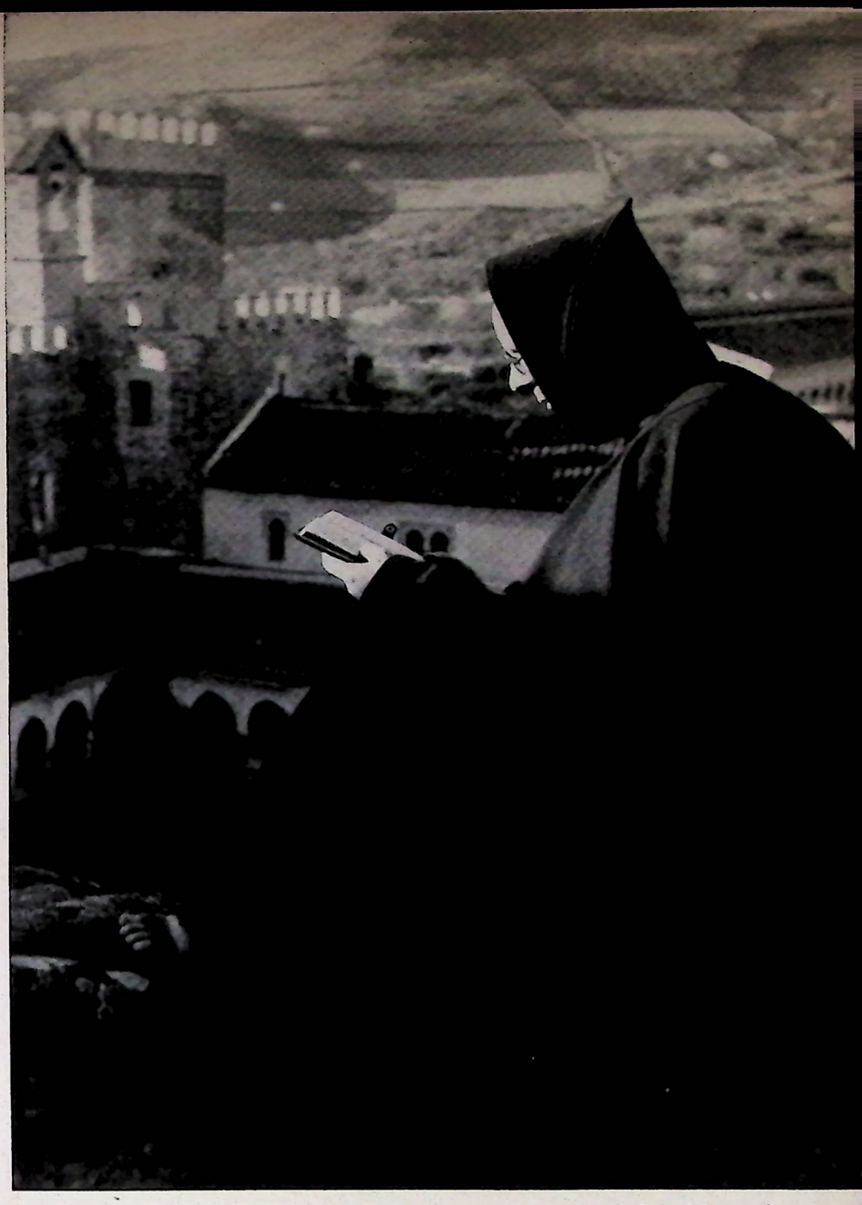
Confession, like thanksgiving, should be specific. It should not be ruthless but it should not excuse. It should set hooks into the facts. "I confess this sharp judgment, this jealousy, this cowardice, this bondage of dark habit, this part in the world's evil." Contrition is not easy work; it is surgery. But, like surgery, it is not an end in itself. The wise prayer of confession always leads to an acceptance of God's pardon.

God does not wish us to remember, save as admonition and reminder of our dependence, anything He is willing to forget. It might be wise to rise from kneeling at this point in the prayer as token of our acceptance of God's pardon, our sure faith in His absolution, and our new freedom in His grace. That standing erect might also symbolize both our resolve to make wise restoration insofar as we have power to mend our blunders and our sincere renunciation of our sins. Confession is incomplete without that resolve. Our will, however feeble it may be, must descend squarely on the side of a new life. Otherwise even our penitence may become a self-deceit and an abuse of God's goodness. But true confession is a very cleansing of the soul.

Then may follow a prayer of intercession, without which the most earnest prayer might sink into selfishness. The Lord's Prayer in almost every phrase keeps us mindful of our neighbors: "our Father"..."our daily bread"..."our trespasses." Private intercession should be specific. "We humbly beseech Thee for all sorts and conditions of men," is an appropriate phrase in a collect – which, as the very word indicates, draws all worshipers into one act of devotion and provides a form into which each worshiper may pour his secret prayer – but it is out of place in individual petition. Genuine love sees faces, not a mass; the good shepherd "calleth his own sheep by name."

"Take with you words and turn to the Lord..."

Israeli patriarch



Spanish monk

"We need that clear testimony of the Spirit,
the brooding and breathing of another World,
the known presence of the 'Ideal Companion'..."

Intercession is more than specific: it is pondered. It requires us to bear on our heart the burden of those for whom we pray. Whose name should come first? Perhaps the name of our enemies. Intercession names also the leaders of mankind in statecraft, medicine, learning, art, and religion; the needy of the world; our comrades in work and play and our loved ones.

The fourth order in our prayer may be petition. It comes last not because it is most important but because it needs the safeguard of earlier prayer. We should not fear to lift our earthly needs before Eternal Eyes for we are held in Eternal Love, but we should fear the encroachment of a selfish mind. Petition is defended against that threat if first we give thanks, confess our sins, and pray for our neighbors. Then the petition may have free course. Sometimes, in sorrow, dread, or helplessness, it will be a crisis cry of creaturehood – a beating on Heaven's door with bruised knuckles in the dark. Sometimes it will be friendship – talk with God about the affairs of every day.

GI in Korean church

"Infinity has its center everywhere; men can find God in any place . . ."

To try to thwart the prayer of petition is to deny human nature. The New Testament has better wisdom: "Be overanxious for nothing but in everything by prayer and supplication with thanksgiving let your requests be made known unto God." Yet petition should grow in grace so as to "covet earnestly the best gifts," and it should always acknowledge that our sight is dim and that our purposes are mixed in motive. It should always conclude with, "Nevertheless not my will, but thine, be done."

The intervals of these four prayers should be filled by meditation. After thanksgiving we should contemplate God's goodness, and await His word concerning his own gifts. Prayer is listening as well as speaking, receiving as well as asking: and its deepest mood is friendship held in reverence. So the nightly prayer should end as it begins – in adoration.

The word "Amen" is not idle. It means "So let it be." It is our resolve to live faithfully in the direction of our prayers, and our act of faith in God's power. It is the proper ending to our evening prayer.

Should private prayer be spoken or silent? There is no binding rule, but there are certain guiding facts. Silence is the proper language of awe and adoration. The abyss of the night sky is literally beyond words; the tongue is helpless. So the beginning and ending of private prayer are an instinctive stillness. Silence is the language also of contemplation and receptiveness: we cannot hear if we always speak. So the intervals of meditation just described may all be silent.

But silence has its dangers, especially in the waywardness of thought, and speech has its virtues. Any teacher knows that a lesson spoken is clearer than a lesson merely pondered. Words fashion our prayers to spear point and give them an action thrust. "Take with you words and turn to the Lord." Words clarify thought, focus desire, and translate resolves into deeds.

Therefore our prayers of thanksgiving, confession, intercession, and petition may wisely be spoken aloud. The words need not be wrought and polished. They may rush in intolerable craving, halt in ignorance, or break in sorrow. God regards the heart, not the word. Yes, in ordinary times we are helped if we try to give clear, simple and sincere expression to our prayer. By that effort the prayer itself becomes clear, simple and sincere. ◆

Japanese nuns

"Prayer, friendship with God, is not formless. It has its cultivation, its behavior, its obligations . . ."

Hindu worshipper

". . . this stilling of the mind to reverence, this schooling of the will . . ."

Our Father, who art in heaven,

Help me to believe this day that there is a power to lift me up which is stronger than all the things that hold me down.

Hallowed be thy name.

Help me to be sensitive to what is beautiful and responsive to what is good, so that day by day I may grow more sure of the holiness of life in which I want to trust.

Thy kingdom come.

Help me to be quick to see and ready to encourage whatever brings the better meaning of God into that which otherwise might be the common round of the uninspired day.

Thy will be done, on earth as it is in heaven.

Help me to believe that the ideals of the spirit are not a far-off dream but a power to command my loyalty and direct my life here on our real earth.

Give us this day our daily bread.

Open the way for me to earn an honest living without anxiety but let me never forget the needs of others and make me want only that benefit for myself which will also be their gain.

And forgive us our trespasses
as we forgive those who trespass against us.

Make me patient and sympathetic with the shortcomings of others, especially of those I love, and keep me sternly watchful only of my own. Let me never grow hard with the unconscious cruelty of those who measure themselves by mean standards and so think they have excelled. Keep my eyes lifted to the highest so that I may be humbled and, seeing the failures of others, be forgiving because I know how much there is of which I need to be forgiven.

And lead us not into temptation
but deliver us from evil.

Let me not go carelessly this day within the reach of any evil I cannot resist, but if in the path of duty I must go where temptation is, give me strength of spirit to meet it without fear.

For thine is the kingdom and the power and
the glory forever and ever. Amen.

And so in my heart may I carry the knowledge that thy greatness is above me and around me and that thy grace is sufficient for all my needs. Amen.

MEDITATION BY WALTER RUSSELL BOWIE

DeMILLE

HOLLYWOOD'S INFLUENCE upon the United States and the rest of the world can scarcely be estimated. Hollywood is a symbol of romance and fulfillment; its stars, directors and producers are known in every nation. It sets up patterns of taste and appreciation. Its influence extends to ways of behavior and to standards of conduct; thus, millions all over the world are conditioned by its ideas and ideals.

The activities, yearnings and ambitions of Hollywood's noted citizens are publicized by hundreds of writers who inform the readers about the human aspects of the motion-picture colony. It is the realization of an age-old dream of the average man who pictures heaven as a place of constant sunshine and innumerable swimming pools. Young and old, the educated and uneducated, the rich and the poor – all social classes share in the legend of Hollywood.

Cecil B. DeMille is the embodiment of Hollywood. Producer, showman, story teller, dramatist of ideas, he has the capacity to recreate the past so that it becomes alive and so that the audience actually experiences history. The wild exploits of Samson, the idealism of Moses, the loveliness of Cleopatra, the triumphs of Jesus, the fervor of the Crusaders – all become unforgettable DeMille portrayals on the screen.

Few individuals in show business have such a feeling for atmosphere as Cecil B. DeMille. To watch one of his pictures – whether it deals with the present or the past – is to become aware of man's dramatic possibilities. The theatre goer forgets his own existence and submerges himself in the plot of the action.

DeMille knows human nature, its strength and weakness, its idealism and corruption, its spirituality and its biological dependence. He has the rare ability to combine lofty religious ideals with an understanding of man's physical drives. When he portrays the characters of the Bible they cease to be abstractions and legendary types; they become living, almost contemporary, realities.

Among the 70 motion pictures DeMille has made we find such noted successes as *King of Kings, The Sign of the Cross, The Crusades, Samson and Delilah, The Greatest Show on Earth, The Plainsman, The Buccaneer, Union Pacific* and *The Ten Commandments.* Recipient of the Thalberg award and two Oscars, as well as many decorations from foreign governments, he has been called "Envoy to all the Nations."

His father, who left a lasting impact upon Cecil's life, was interested in theology and acted as a lay reader in the Episcopal church. He combined an interest in the stage with spiritual ideals, a pattern followed by his son.

In his mature years the elder DeMille had a partnership with David Belasco and together they wrote successful plays. When he was still quite young, Cecil B. DeMille was exposed to the beauties and inspirations of the Bible and he was determined to share his experiences with a vast audience.

Intensely patriotic, he volunteered for the Spanish American War but he was too young and so was rejected. Instead, he studied at the American Academy of Dramatic Arts and after graduation made his debut as an actor at the Old Garden Theatre in New York.

In 1902 he came to Los Angeles, then a quiet provincial town. Starring in *If I Were King* he played to an appreciative and enthusiastic audience at the Old Mason Opera House. His adventure in movie making started in 1912; he was encouraged by his association with Jesse L. Lasky and Samuel Goldwyn. The three formed the Lasky Feature Play Company.

DeMille's first movie was *The Squaw Man* which starred Dustin Farnum, fresh from his triumphs on Broadway. DeMille rented an empty barn in Hollywood, which at that time was mostly farmland. He displayed his dramatic talents in his direction, in his use of lighting, even in moving scenery and playing the part of an extra. DeMille knows every aspect of the motion-picture industry from the details of production to the financial intricacies involved in promoting a film.

The Squaw Man, which cost only $15,000 to produce, earned over $250,000. Today when DeMille makes a picture it may cost over $10,000,000, as was the case with *The Ten Commandments.* Financial backers support him, for they know that he understands the taste of the masses. He has pioneered in new uses of the camera and in the novel application of lighting. To DeMille the motion picture is the best vehicle to portray dramatic ideas, and he will use any invention to make the story effective.

Several studios have tried to persuade him to take over their affairs, but he has remained an independent producer, feeling that his primary task is that of a creator.

He is dedicated to his family and to his four children and grandchildren. He relaxes best on his huge mountain ranch where he spends weekends cutting wood. He has a great love for aviation and was responsible for starting the Mercury Aviation Company. Never afraid to tackle new tasks, he learned to fly when he was in his forties.

CECIL B. DEMILLE—*portrait by Karsh of Ottawa* →

King of Spectacles

To his friends he tells the story about his nine-year-old granddaughter:

"Who is Cecil B. DeMille?" an adult friend asked the child.

"Why, he's my grandfather," Diane replied, wondering at the superfluous query.

"But what does he do?" the woman asked in a mischievous mood.

"Oh," said Diane, "he tells me stories."

The child was right, for the stories of DeMille are heard everywhere. The world is his stage, and the stage is his world. Making a motion picture for him is a work of love. Even at 75 he is youthful and looks forward to the future; nothing can change his dynamic attitude and unbounded optimism.

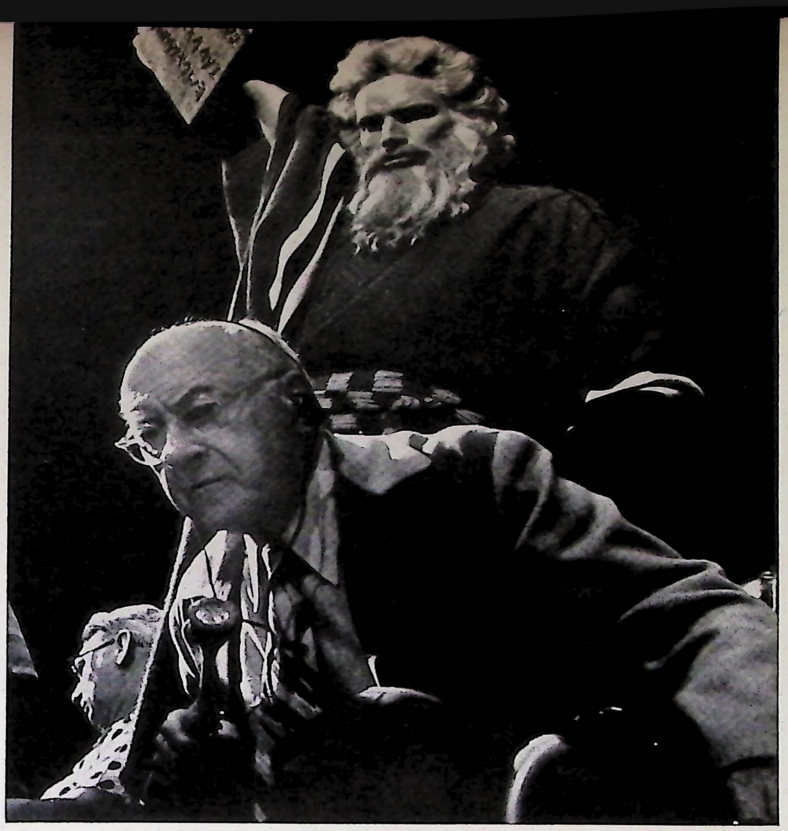
Cecil B. DeMille is the prototype of the American individualist. Always experimenting, always seeking new ways to express dramatic ideas, impatient with obsolete traditions, DeMille expresses the American faith in the future. His vigorous ideas have occasionally evoked controversy, but he is never afraid to face a challenge to his moviemaking know-how.

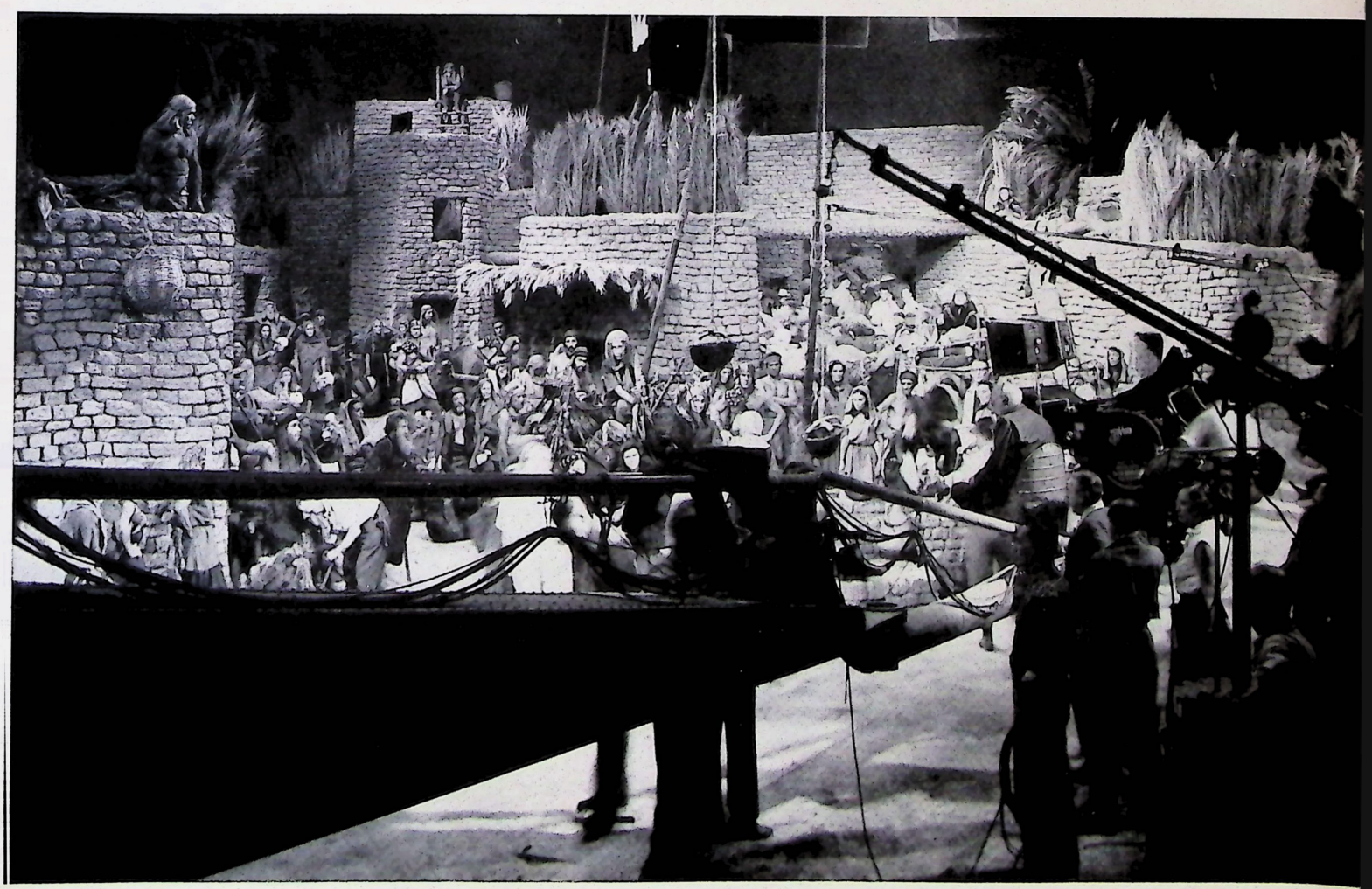
He believes in bigness and his movies are gigantic spectacles. When he tells a story the screen vibrates with the march of thousands of soldiers and resounds with countless warriors falling in mortal combat. Whether the scene is ancient Palestine, early Rome, or modern America, the viewer experiences the full vitality of history. Earthquakes, floods, typhoons and other disasters are portrayed with painstaking faithfulness and uncanny reality.

Like many other great Americans, DeMille loves colorful action. Boredom to him is a mortal sin. When he produces a picture he may work 12 or 14 hours a day. He drives himself with ruthless fervor, for he regards labor as a religious virtue. In this faith he is like the early pioneers who conquered the wilderness and who made modern American civilization possible.

It is safe to say that in the field of entertainment DeMille has achieved lasting fame. Many years from now his name will be known and loved as one who embodied the spirit of our age, who brought countless hours of pleasure to the young and old, who made the life of spirituality dramatic and exciting, who showed the human aspects of religion, and whose faith radiated to give others inspiration for lofty living. ◆

DeMille (far left) gives Charlton Heston as Moses last-minute coaching before he goes up Mt. Nebo to die. Left, DeMille has a wardrobe conference on a set with Henry Wilcoxon, Edith Head, and other personnel. Below left, DeMille coaches intensity into a scene between Prince Ramses (Yul Brunner) and Princess Nefretiri (Anne Baxter). Below, center, DeMille puts the precise toil-dampened stoop into brick-bearing. Right, DeMille's intensity of concentration during a filming is keenly caught here. Bottom, DeMille prepares to shoot a Hebrew village of ancient Egypt. Among movie technicians this is known as a "boom shot," for director and camera are mounted on a movable boom for high-angle and panoramic views.





Moses is one of those rare leaders whose faith has illuminated the march of civilization. His sense of morality, dedication to duty, unwavering belief in God—are milestones in man's search for spiritual fulfillment.

Moses

Liberator and Lawgiver

by Henry George

In researching "The Ten Commandments" we came upon this lecture on Moses, delivered by Henry George in 1878. My first interest in the lecture stemmed from Henry George being my father's best friend and inspiration for some of his best dramatic work. But I found that this lecture has an intrinsic interest and value beyond my affectionate personal memories of its author. It is one of the finest summaries in our language of the character and achievements of Moses. George's estimate of Moses as prophet, lawgiver, and leader of men has an enduring validity and grandeur, and the majesty of his language matches that of his subject.

CECIL B. DEMILLE

Three great religions place the leader of the Exodus upon the highest plane they allot to man. To Christendom and to Islam as well as to Judaism Moses is the mouthpiece and lawgiver of the Most High; the medium, clothed with supernatural powers, through which the Divine Will has spoken. Yet this very exaltation, by raising him above comparison, may prevent the real grandeur of the man from being seen.

Here is a case in which sacred history may be treated as we would treat profane history without any shock to religious feeling. Nor can the keenest criticism resolve Moses into a myth. The fact of the Exodus presupposes such a leader.

To lead into freedom a people long crushed by tyranny, to discipline and order such a mighty host, to harden them into fighting men before whom warlike tribes quailed and walled cities went down, to repress discontent and jealousy and mutiny, to combat reactions and reversions, to turn the quick fierce flame of enthusiasm to the service of a steady purpose required some towering character—a character blending in highest expression the qualities of politician, patriot, philosopher and statesman.

Such a character in rough but strong outline the tradition shows us – the union of the wisdom of the Egyptians with the unselfish devotion of the meekest of men. From first to last, in every glimpse we get this character is consistent with itself and with the mighty work which is its monument. It is the character of a great mind, hemmed in by conditions and limitations and working with such forces and materials as were at hand—accomplishing, yet failing. Behind grand deed a grander thought.

Egypt was the mould of the Hebrew nation—the matrix, so to speak, in which a single family, or at most a small tribe, grew to a people as numerous as the American people at the time of the Declaration of Independence. For four centuries, according to the Hebrew tradition—that is to say, for a period longer than America has been known to Europe—this growing people, coming a patriarchal family from a roving, pastoral life, had been placed under the dominance of a highly developed and ancient civilization.

No matter how clearly the descendants of Joseph's kinsmen—who came into Egypt at the invitation of the boy-slave become prime minister—maintained the distinction of race and the traditions of a freer life, they must have been powerfully affected by such a civilization.

It is not remarkable therefore that the ancient Hebrew institutions show in so many points the influence of Egyptian ideas and customs. What *is* remarkable is the dissimilarity. Habits of thought are even more tyrannous than habits of the body. They make for the masses of men a mental atmosphere out of which they can no more rise than out of the physical atmosphere.

For "institutions make men." And when amid a people used to institutions of one kind we see suddenly arise institutions of an opposite kind, we know that behind them must be that active, that initiative force—the men who in the beginnings make institutions.

This is what occurs in the Exodus. The striking differences between Egyptian and Hebrew polity are not of form but of essence. The tendency of the one is to subordination and oppression; of the other, to individual freedom. Strangest of recorded births!—from out the strongest and most splendid despotism of antiquity comes the freest republic. From between the paws of the rock-hewn Sphinx rises the genius of human liberty, and the trumpets of the Exodus throb with the defiant proclamation of the rights of man.

It is not in the deliverance from Egypt; it is in the constructive

MOSES: carrier of clay

MOSES: princely shepherd

MOSES: communer with God

statesmanship that laid the foundations of the Hebrew commonwealth that the superlative grandeur of that leadership looms up. As we cannot imagine the Exodus without the great leader, neither can we account for the Hebrew polity without the great statesman. Not merely intellectually great but morally great—a statesman aglow with the unselfish patriotism that refuses to grasp a sceptre or found a dynasty.

It matters not when or by whom were compiled the books popularly attributed to Moses. It matters not how much of the code there given may be the survivals of more ancient usage or the amplifications of later age. Its great features bear the stamp of a mind far in advance of people and time, of a mind that beneath effects sought for causes, of a mind that drifted not with the tide of events but aimed at a definite purpose.

It is not the protection of property but the protection of humanity that is the aim of the Mosaic code. Its sanctions are not directed to securing the strong in heaping up wealth so much as to preventing the weak from being crowded to the wall.

Its Sabbath day and Sabbath year secure, even to the lowliest, rest and leisure. With the blast of the jubilee trumpets the slave goes free, the debt that cannot be paid is cancelled, and a redivision of the land secures again to the poorest his fair share in the bounty of the common Creator. The reaper must leave something for the gleaner. Even the ox cannot be muzzled as he treadeth out the corn. Everywhere in everything, the dominant idea is that of our homely phrase "Live and let live!"

The religion with which this civil policy is so closely intertwined exhibits kindred features. From the idea of the brotherhood of man springs the idea of the fatherhood of God. Though the forms may resemble those of Egypt the spirit is that which Egypt had lost. Though a hereditary priesthood is retained, the law in its fullness is announced to all the people. Though the Egyptian rite of circumcision is preserved and Egyptian symbols reappear in all the externals of worship, the tendency to take the type for the reality is sternly repressed. It is only when we think of the bulls and the hawks, of the deified cats and sacred ichneumons of Egypt that we realize the full meaning of the command "Thou shalt not make to thyself any graven image!"

If we seek beneath form and symbol and command, the thought of which they are but the expression, we find that the great distinctive feature of the Hebrew religion, that which separates it by such a wide gulf from the religions amid which it grew up, is its utilitarianism—its recognition of divine law in human life.

This is the truth that the actions of men bear fruit in this world, that though on the petty scale of individual life wickedness may seem to go unpunished and wrong to be rewarded, there is yet a Nemesis that with tireless feet and pitiless arm follows every national crime and smites the children for the father's transgression; the truth that each individual must act upon and be acted upon by the society of which he is a part, that all must in some degree suffer for the sin of each, and the life of each be dominated by the conditions imposed by all.

As a Slave in the Brick Pits

In the Land of Midian

Before Seeing the Burning Bush

Yet, however such feeling influenced Moses, I cannot think that such a soul as his, living such a life as his—feeling the exaltation of great thoughts, feeling the burden of great cares, feeling the bitterness of great disappointments—did not stretch forward to the hope beyond.

The great concern of Moses was with the duty that lay plainly before him: to lay the foundations of a social state in which deep poverty and degrading want should be unknown, where men released from the meaner struggles that waste human energy should have opportunity for intellectual and moral development.

Let the mistakes of those who think that man was made for the Sabbath rather than the Sabbath for man be what they may. There is one day in the week that the working man may call his own, one day in the week on which hammer is silent and loom stands idle, and this is due, through Christianity, to Judaism—to the code promulgated in the Sinaitic wilderness.

It is in these characteristics of the Mosaic institutions that, as in the fragments of a Colossus, we may read the greatness of the mind whose impress they bear—of a mind in advance of its surroundings, in advance of its age. His is one of those star souls that dwindle not with distance but glowing with the radiance of essential truth hold their light while institutions and languages and creeds change and pass.

From the free spirit of the Mosaic law sprang that intensity of family life which amid all dispersions and persecutions has preserved the individuality of the Hebrew race, that love of independence which under the most adverse circumstances has characterized the Jew, that burning patriotism which flamed up in the Maccabees and bared the breasts of Jewish peasants to the serried steel of Grecian phalanx and the resistless onset of Roman legion, that stubborn courage which in exile and in torture held the Jew to his faith.

It kindled that fire which has made the strains of Hebrew seers and poets phrase for us the highest exaltations of thought, that intellectual vigour which has over and over again made the dry staff bud and blossom. And passing outward from one narrow race it has exerted its power wherever the influence of the Hebrew scriptures has been felt. It has toppled thrones and cast down hierarchies. It strengthened the Scottish covenanter in the hour of trial and the Puritan amid the snows of a strange land. It charged with the Ironsides at Naseby, it stood behind the low redoubt on Bunker Hill.

Adopted into the immediate family of the supreme monarch and earthly god, standing almost at the apex of the social pyramid which had for its base those toiling millions, priest and prince in a land where prince and priest might revel in all delights—everything that life could offer to gratify the senses or engage the intellect was open to Moses.

MOSES: liberator, lawgiver . . . **. . . man of immortality**

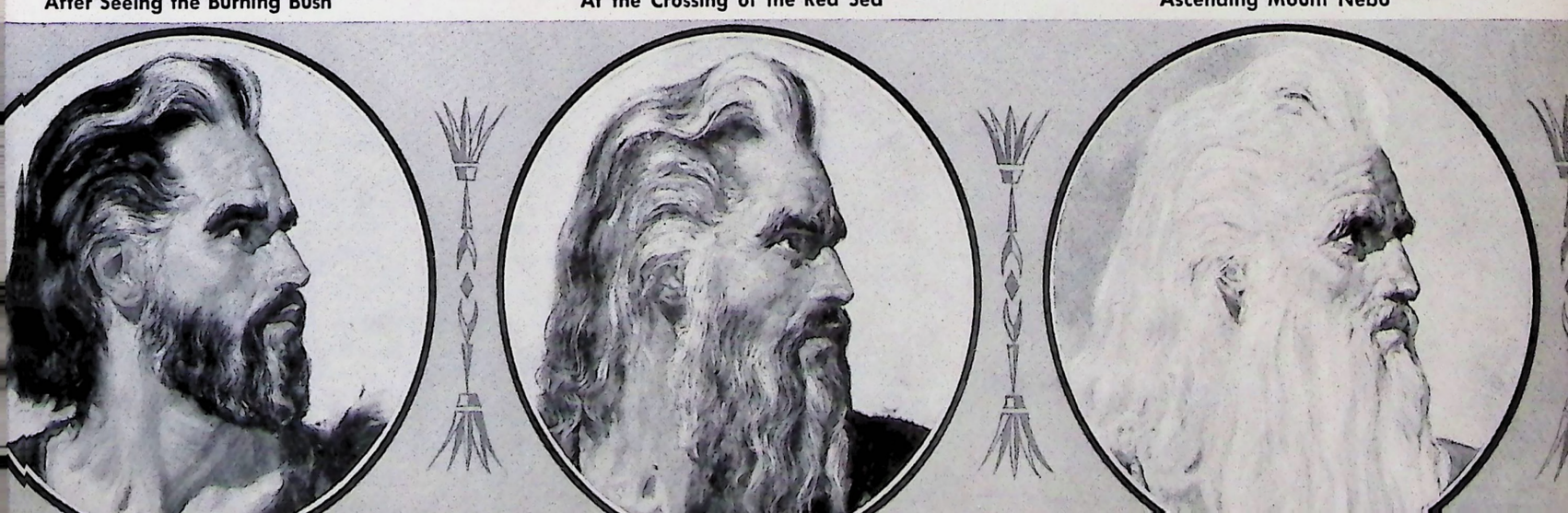
It was no sudden ebullition of passion that caused him to turn his back on all this and to bring the strength and knowledge acquired in a dominant caste to the lifelong service of the oppressed. The forgetfulness of self manifested in the smiting of the Egyptian shines through the whole life. In institutions that molded the character of a people, in institutions that to this day make easier the lot of toiling millions, we may read the stately purpose.

Through all that tradition has given us of that life runs the same grand passion—the unselfish desire to make humanity better, happier, nobler. And the death is worthy of the life. Subordinating to the good of his people the natural disposition to found a dynasty, which in his case would have been so easy, he discards the claims of blood and calls to his place of leader the fittest man.

Coming from a land where the rites of sepulture were regarded as all important and the preservation of the body after death was the passion of life, among a people who were even then carrying the remains of their great ancestor Joseph to rest with his fathers, Moses yet conquered the last natural yearning and withdrew from the sight and sympathy of men to die alone and unattended lest the idolatrous feeling, always ready to break forth, should in death accord him the superstitious reverence he had refused in life.

"No man knoweth of his sepulchre until this day." But while the despoiled tombs of the Pharaohs mock the vanity that reared them, the name of the Hebrew who, revolting from their tyranny, strove for the elevation of his fellow-men, is yet a beacon light to the world. ♦

After Seeing the Burning Bush **At the Crossing of the Red Sea** **Ascending Mount Nebo**



artists sketch

THE STORY OF MOSES

In today's elaborately planned and researched movies, artists are at work sketching representative, authentic scenes long before a camera boom is ever swung. Here you see some of the pre-filming renderings artists Friberg and Jensen did for DeMille during the years "The Ten Commandments" was only a challenging idea.

This is the scene Jensen visualized to open the film and illustrate "... Egyptians made the children of Israel to serve with rigour: and they made their lives bitter with hard bondage in morter, and in brick, and in all manner of service in the field ..."– EX. 1:13, 14

(Above) "And Pharaoh charged all his people, saying, Every son that is born ye shall cast into the river and every daughter ye shall save alive."– EX. 1:22

"'Let there more work be laid upon the men, that they may labour therein ..."– EX. 5:9

"... Moses ... spied an Egyptian smiting an Hebrew, one of his brethren. And he looked this way and that way, and when he saw that there was no man, he slew the Egyptian and hid him in the sand."– EX. 2:11, 12

"And Moses was content to dwell with the man; and he gave Moses Zipporah his daughter."— EX. 2:21

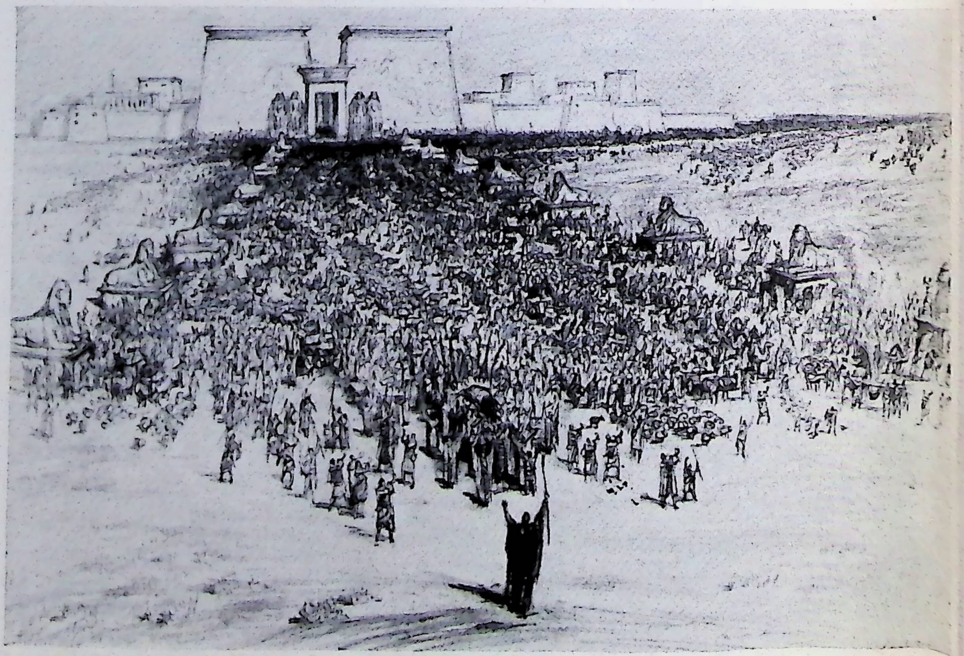
"And the angel of the Lord appeared unto him in a flame of fire out of the midst of a bush; and he looked, and, behold the bush burned with fire, and the bush was not consumed."— EX. 3:2

"And ye shall take a bunch of hyssop, and dip it in the blood that is in the bason, and strike the lintel and the two side posts with the blood that is in the bason; and none of you shall go out at the door of his house until the morning. For the Lord will pass through to smite the Egyptians; and when he seeth the blood upon the lintel, and on the two side posts, the Lord will pass over the door, and will not suffer the destroyer to come in unto your houses to smite you."— EX. 12:22, 23

Israelites gather in Goshen prior to Exodus. They did extensive pillaging of Egyptians before leaving.

Guards of Pharaoh, whose heart was not yet "hardened," idly watch Israelites' departure.

"And it came to pass, when Pharaoh had let the people go, that God led them not through the way of the land of the Philistines, although that was near; for God said, Lest peradventure the people repent when they see war, and they return to Egypt; But God led the people about through the way of the wilderness of the Red Sea; and the children of Israel went up harnessed out of the land of Egypt. And Moses took the Bones of Joseph with him; for he had straitly sworn the children of Israel, saying, God will surely visit you; and ye shall carry up my bones away hence with you."— EX. 13:17-21

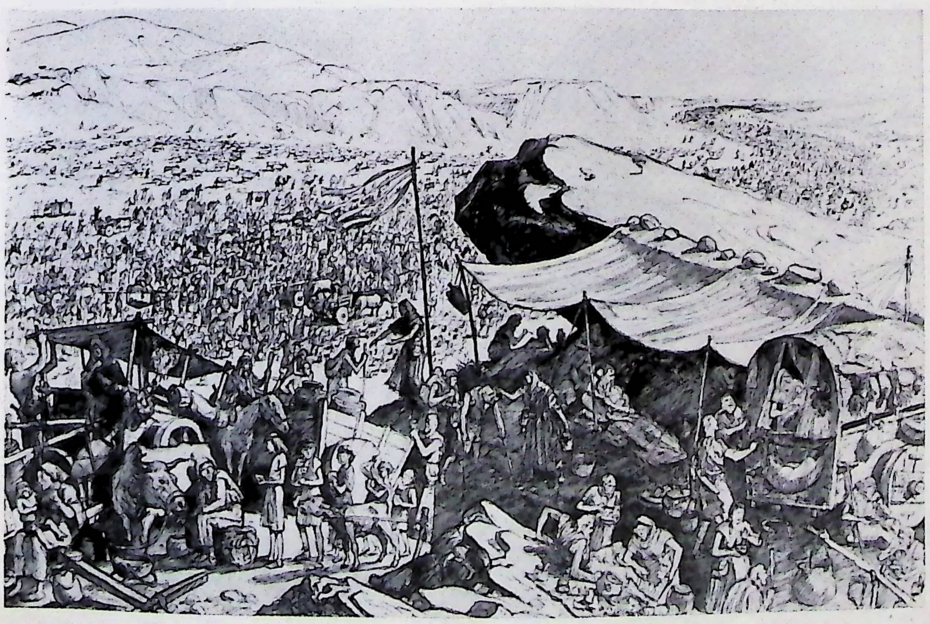


Moses and his ram-horn trumpeters signal the forward-march of the historic Exodus.

Joseph's bones are carried at the head of the Exodus procession.

"And the Lord spake unto Moses, saying, Speak unto the children of Israel, that they turn and encamp before Pihahiroth, between Migdol and the sea, over against Baalzephon; before it shall ye encamp by the sea. For Pharaoh will say of the children of Israel, They are entangled in the land, the wilderness hath shut them in. And I will harden Pharaoh's heart, that he shall follow after them; and I will be honored upon Pharaoh, and upon all his host: that the Egyptians may know that I am the Lord. And they did so."—EX. 14:1-4

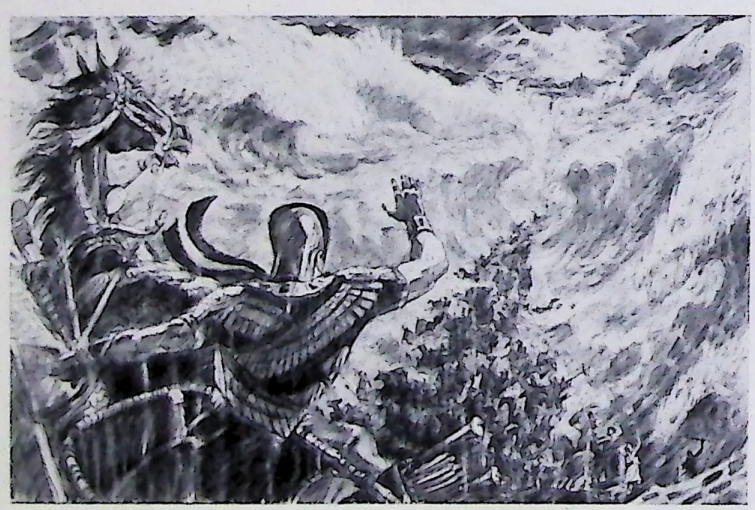
A scene in Egypt's desert during the Israelites' Exodus from that country.



Israelites pitch camp on west bank of Red Sea "against Baalzephon."

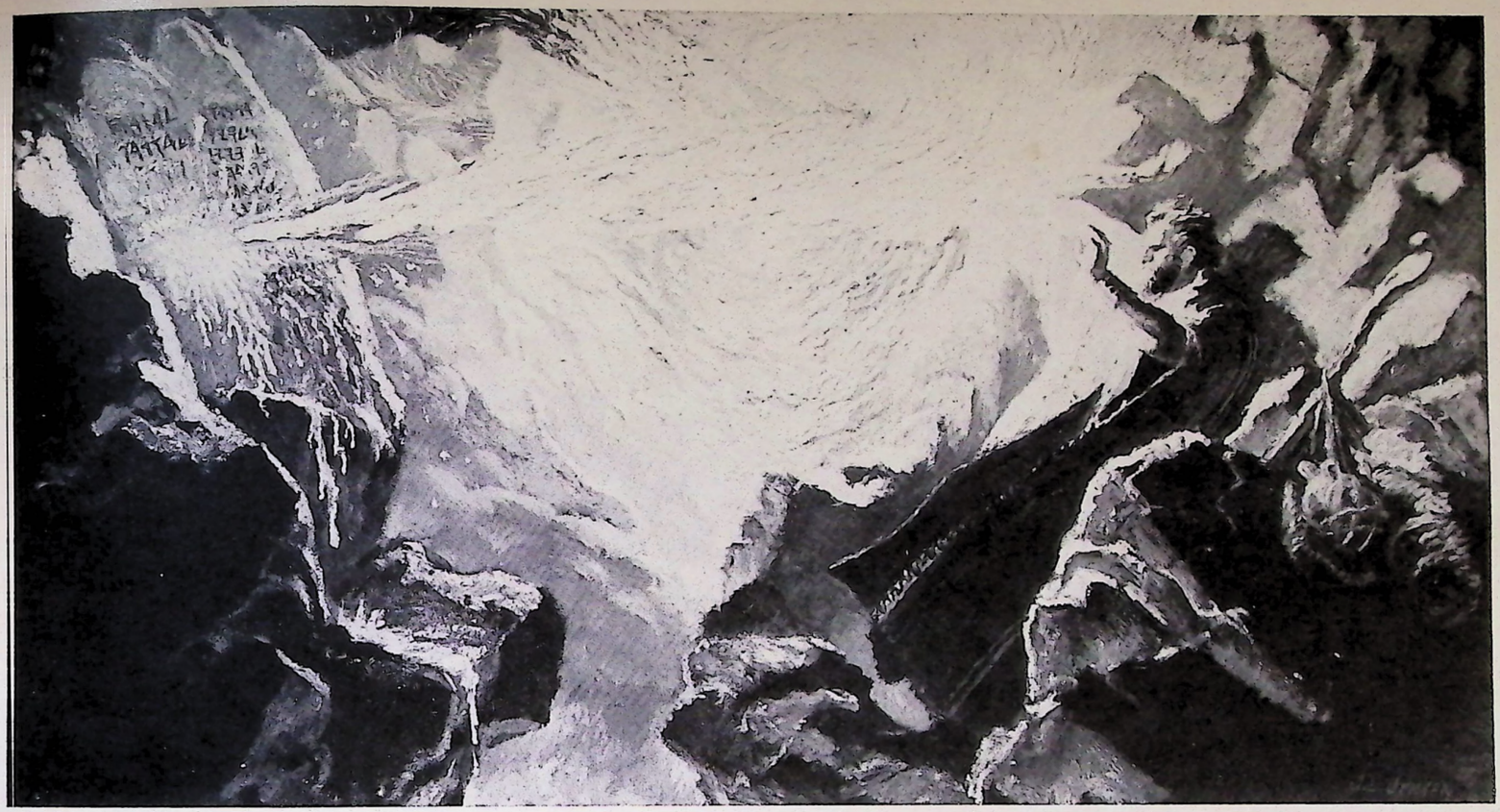
"And the children of Israel went into the midst of the sea upon the dry ground; and the waters were a wall unto them on their right hand, and on their left."– EX. 14:22

"And Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared . . . and the Lord overthrew the Egyptians in the midst of the sea."– EX. 14:27.



"And the waters returned and covered the chariots, and the horsemen, and all the host of Pharaoh that came into the sea after them . . ."– EX. 14:28

"And Israel saw that great work which the Lord did upon the Egyptians: and the people feared the Lord, and believed the Lord, and his servant Moses."–EX. 14:31

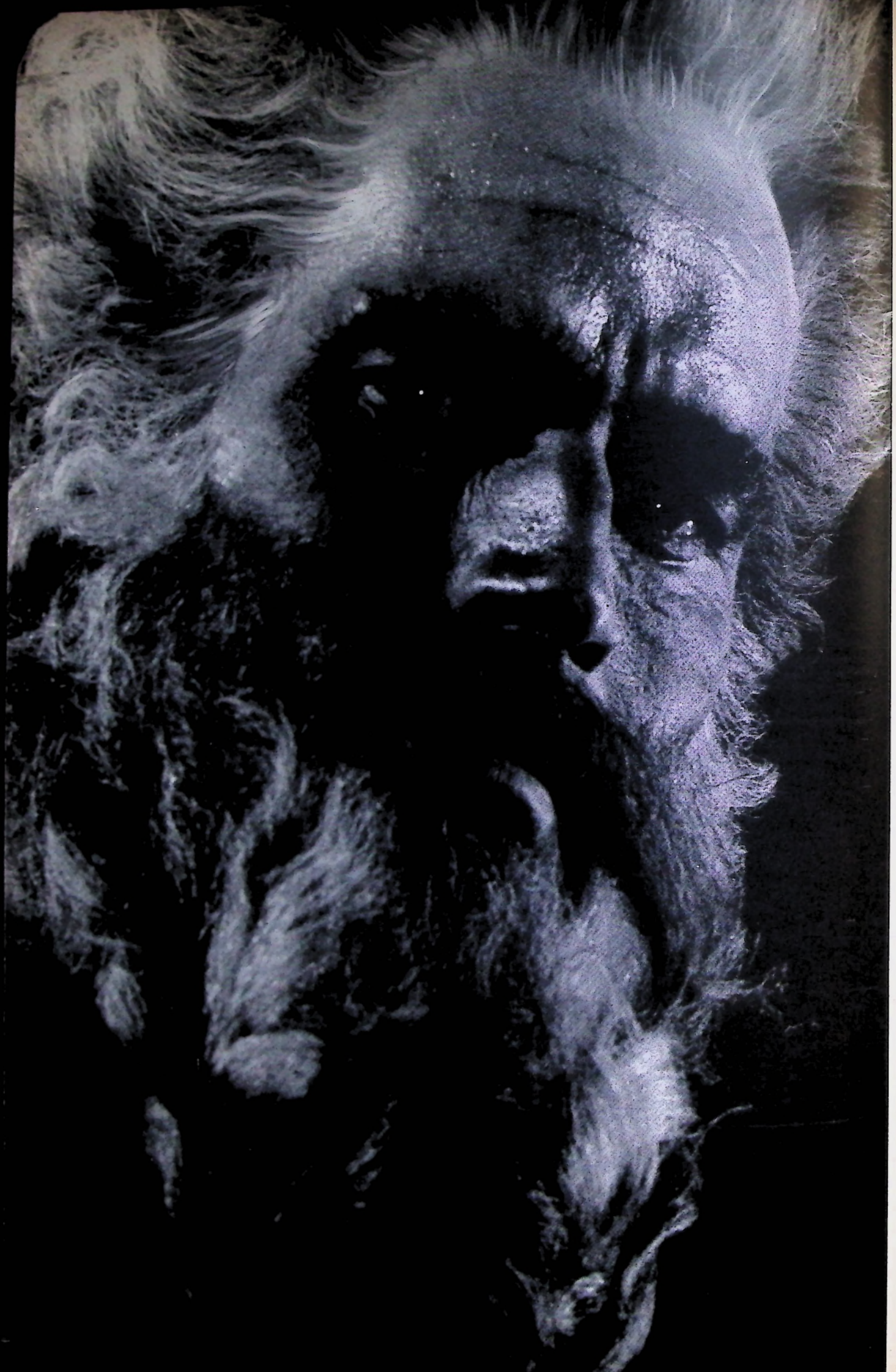


"And he gave unto Moses, when he had made an end of communing with him upon Mount Sinai two tables of testimony, tables of stone, written with the finger of God."– EX. 31:18

"And he . . . fashioned it with a graving tool, after he had made it a molten calf; and they said, These be thy Gods . . ."– EX. 32:4

"". . . he saw the calf and the dancing; and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them . . ." EX. 32:19

". . . the Lord said unto him, This is the land which I sware unto Abraham . . . saying, I will give it unto thy seed: I have caused thee to see it . . . but thou shalt not go over . . ."– DEUT. 34:4

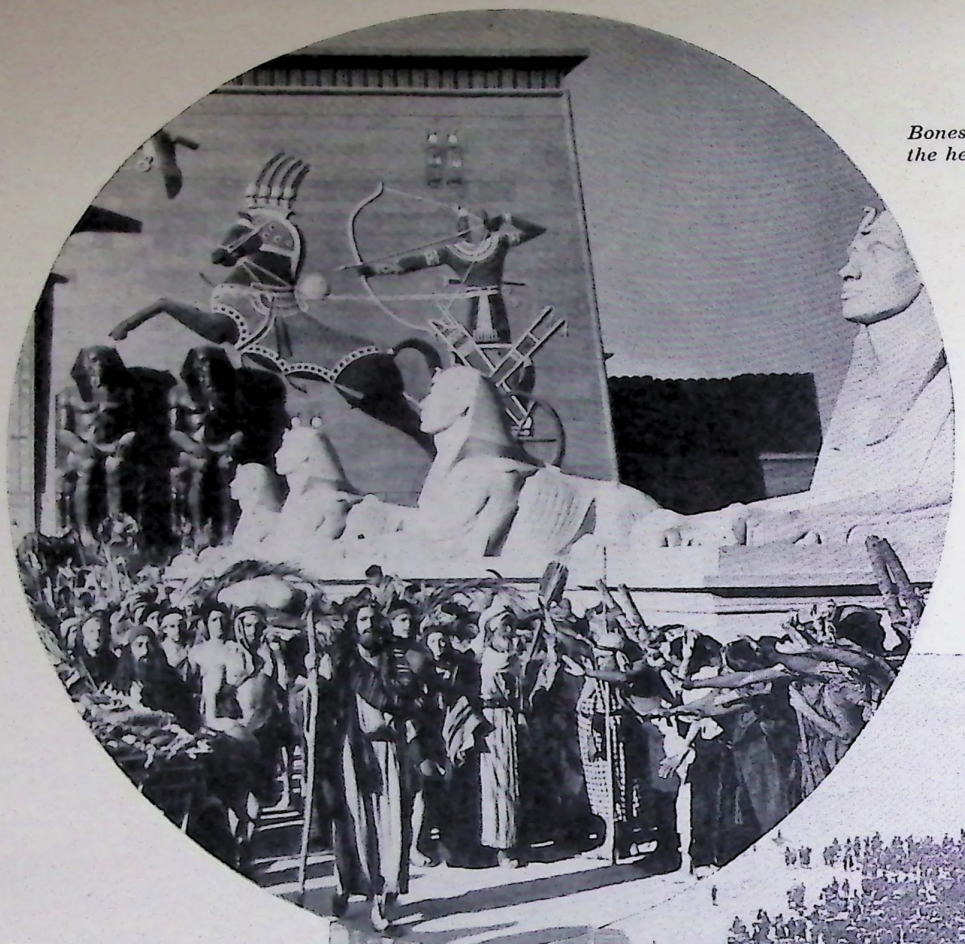


FILM SCENES
from Cecil B. DeMille's
The Ten Commandments

This monumental movie is the flowering of Producer-Director DeMille's lifelong Bible study, 30 years' absorption with the wisdom and heroism of Moses, five years' research and work on the picture, nearly two years' shooting on location in Egypt following the exact course of the Exodus of the children of Israel from the realm of the Pharaohs to the Promised Land. DeMille filmed "The Ten Commandments" in 1923 at a cost of $1,400,000, but this full dramatization of Moses' life in wide screen and rich color has a budget "in excess of $10,000,000."

The Pharaoh of ancient Egypt builds his treasure city, Raamses, with Israelite slave labor.

Moses, as portrayed by Charlton Heston in "The Ten Commandments"



Bones of the Israelites' ancestor Joseph are borne at the head of the Exodus procession.

The Hebrews surge through Pharaoh's gates to their long trek to the "Promised Land."

Moses reverently holds a tablet on which God has struck the Ten Commandments.

Moses berates his people for worshipping a golden calf while he was receiving God's Word.

Moses wrathfully hurls down the holy tablets containing the epochal Commandments.

from the Wisdom of

CECIL B. DE MILLE

"Man was made in the image of God." I do not believe that this refers to the physical image but to the soul or spirit or mind. Every one of us was entrusted at birth with a precious fragment of the Divine Mind to develop for good or evil. That we may know how to develop it for good, God in His infinite wisdom gave us the pattern whereby we can keep alive this precious birthright— the Divine spark within us. This pattern He gave us is the Ten Commandments.

To transfer the Bible to the screen you cannot cheat. You have to believe.

One of the most important things to get across to the modern world is an understanding of the power of prayer. Prayer is thought contact with the Holy Spirit. It is the greatest power in the world!

Modern man is a giant bestriding the world he has subdued and already reaching out toward other planets, literally new worlds to conquer. But like Samson of old he is a giant who has gone blind. His vision of the spiritual realities summed up for us in Jesus of Nazareth has gone. And like Samson he may pull down upon himself the marvelous temple of civilization which he himself has built. That will inevitably happen unless we get our vision back and make it work.

If I were going to college today and could take with me any one piece of equipment, I would ask for an adventurous mind.
An adventurous mind is always open to new facts, new truths. Yet it is also unafraid to cling to unpopular old truths. Its test is neither shiny novelty nor moss-grown tradition but simply truth wherever it is found.

When leaders of nations tell us, as the highest officials have told me, that as boys they derived their conception of the world, their ideas of right or wrong from American motion pictures, they bring home to us our awe-inspiring responsibility.

It is a sobering thought that the decisions we make at our desks in Hollywood may intimately affect the lives of human beings, men, women, and children throughout the world.

Our greatest danger from within the movie industry is the worship of the golden calf — the temptation to care nothing about what we put on the screen as long as it makes money. Of course any business must make a profit. Sir Henry Irving, one of the greatest artists of the stage, said the theatre "must be carried on as a business or it will fall as an art." But we betray our responsibility as artists and as molders of thought if money-making is the only goal we seek in the making of our pictures.

Perhaps we think that vice sells at a higher price than virtue. Unfortunately it often does in this world. Perhaps we think it is easier to draw a crowd by pandering to their lowest tastes than by inspiring their highest ideals. It is easier and cheaper — cheaper in every way that you can think of. But it is treason to the human spirit and treason to the art we serve.

We are simply stupid if we have not learned that in motion pictures dirt is not necessarily pay dirt. Take three of the biggest grossing pictures ever made — Gone with the Wind, Going My Way, and The Greatest Show on Earth. Any one of them is a picture to which you could take your children without having to brainwash them afterwards.

A motion picture requires drama and action. Drama means conflict. You cannot show the brightness of good unless you show it in contrast to the darkness of evil — nor can you do it by putting preachments in the mouths of your characters. Some professional moralists tell us that art should ennoble and strengthen character. Strong characters are not formed by being blindfolded and wrapped in cotton wool.

Life is a warfare between good and evil, and as the great Puritan poet, John Milton, put it, "He that can apprehend and consider vice with all her baits and seeming pleasures and yet abstain and yet distinguish and yet prefer that which is truly better, he is the true warfaring Christian."

The really great moralists, men who have thought deeply on the problem of art and morals, have understood that.

It would be really immoral for us to portray a world that contained no evil or a world in which evil was never strong or alluring. It would be immoral because it would be untrue.

We would be really corrupting the minds of youth if we taught them that they are living in a world where virtue triumphs because it has nothing to triumph over, for what is more corrupting to the mind than to be taught a lie?

The great basic questions by which men and women guide their lives are much the same. What is the final purpose of life? How can I keep my life aimed at that purpose? How should I behave towards my fellow men, first those in my own family and then all those in the world around me? What about sex? What about money — or whatever it is that represents material values for me? What about honor, sincerity, truthfulness? What shall I put first, my own temporary advantage or the permanent value there is in being a man whose word is his bond? What about the government of mind itself, the hidden places of the heart where my actions are first born of my desires? How shall I rule myself there?

These are questions everyone has to answer. They are not limited to any country or way of life. The way a boy or girl learns to answer those questions determines the kind of man or woman that boy or girl will be.

More than 3,000 years ago the great charter of human relations was brought down from Sinai on two tablets of stone by one who was also a builder of bridges between man and man and between man and God. In the drama that took place there on Sinai you have in the two brothers, Moses and Aaron, a perfect contrast between public relations in the service of humanity and public relations used to delude humanity. Both Aaron and Moses saw the people's need. Aaron taking the short view looking for the quick result gave the people something glittering to worship, a golden calf.

Moses gave them the truth. He gave them hardship, privation, a long parched sun-baked hungry trek through the most desolate and forbidding deserts to the foot of Sinai and the Ten Commandments.

Between those two, the calf of gold and the law of God, the struggle for men's minds and hearts continues to this day. The outward form of the struggle changes but it goes on in every age, facing all men with the same question "Which do you put first, material values or spiritual values?"

Some of the saddest words ever written are those in the Book of Common Prayer: "We have left undone those things which we ought to have done."

I have sometimes compared the construction of an historical motion picture to the restoring of a broken mosaic. History gives us many of the pieces. But some are missing. We must use what history gives us. The missing parts the producer must supply, but the integrity of the whole work demands that what the producer supplies must fit with and coordinate what history knows.

In our private relations with our fellow-men what we detest most is the smile of the hypocrite, the smile which comes not from the heart but from the calculating brain.

In the Midrash Rabbah there is a beautiful legend about Moses on Mount Nebo. It says that just before God took Moses to Himself He showed him an immense vision of the victories and defeats of God's people throughout history. One part of that vision was a view of what the Midrashic writer calls "the temple of Heaven that the earth shall build." We build that temple by our lives and deeds.

I think that its keystone is the Law of God, revealed to Moses, and that the only stones worthy to go into the building of that temple are lives and deeds according to God's Law. And I hope and pray that in that temple my work may be one small stone.

Man's discovery of God is the most wonderful story ever told, and whether he admits it to himself or not his need for God is ever-present.

The Ten Commandments are not laws. They are the law. They are not arbitrary regulations like the traffic laws or the election laws or tax laws. Rather they are like the laws of chemistry or physics an expression of the Divine Mind of the Creator. That is why I have called them the great charter of human relations, the first four expressing man's relations with God and last six (or seven) expressing man's relation to man.

Imagine a world in which the Ten Commandments were kept by everyone. It would be a world of peace where men did not kill or steal or covet. It would be a world of understanding, a world of genuine community and communication because all men had given their allegiance to a standard shared by all. And it would be a world of freedom, a world in which the rights of every man were respected by every other man, his right to speak, his right to be silent, his right to assembly, his right of independence, his right to worship, his right to work — all branches of the indivisible tree of liberty spreading over all the land giving its protection equally to all.

To guide young people in today's complex world we need all the light that expert knowledge and advanced scientific techniques can give. But most of all we need the Divine Code of Guidance which was given to the world.

the great spiritual teachers of the old testament

ELIJAH

ELISHA

AMOS

HOSEA

ISAIAH

MICAH

JEREMIAH

EZEKIEL

HABAKKUK

ZEPHANIAH

NAHUM

HAGGAI

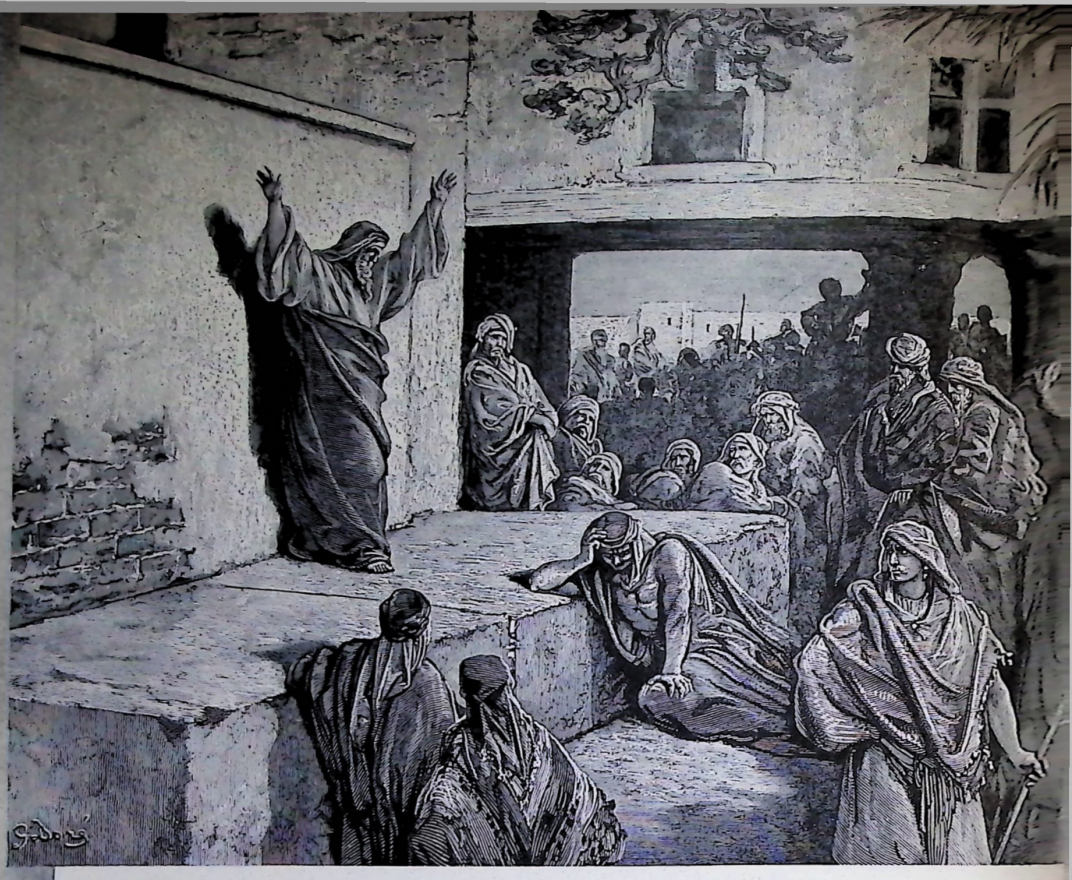
ZECHARIAH

MALACHI

JOEL

JONAH

OBADIAH



MICAH *Micah (eighth century B.C.) tried to influence the people rather than rule. What he lacked in originality he made up in the brilliant simplicity of what he said.*

The Prophets

by Frederick Mayer

The great religions of mankind are expressed through worship and ethical principles. Ritual makes religion colorful and brings to the individual an intense emotional experience, while moral ideals deepen man's awareness and create a living relationship between man and God. Through ritual the poetic strains of religion are intensified; through morality religion is applied to all aspects of life.

The Hebrew prophets were concerned with man's moral dilemmas. Intensely conscious of God's providence and God's intervention in history, they stressed the importance of living up to high ethical dictates and of following a life which goes beyond expediency. Before their time the local and fragmentary aspects of religion had dominated the worshippers. God was frequently regarded as a tribal deity who had one chosen people and wh regarded other nations with disdain and antagonism. The prophe transformed man's picture of God and they saw His univers attributes: instead of a God who was concerned with sacrifice v find a God who is interested in the heart and mind of the individu The great prophets, like Amos, Isaiah and Jeremiah, made religi a living reality and they showed that the *knowledge of God man's most precious achievement.*

The prophets were living in a time of social chaos. Powerf enemies were threatening the security of Israel and Judah. Cl divisions were pronounced and the poor were exploited by t rich. A new wealthy class had developed which was extrem

sophisticated and which looked down on the puritanism of earlier times. Foreign cults were extremely popular, and they threatened the established religion. It was a period of uncertainty, for the political power of the Hebrews was limited and invasion was a constant possibility.

The first of the great prophets, Amos, was a shepherd who lived in the first half of the eighth century. He was shocked by the social abuses of his time. He made it clear that God does not care about fasts and external sacrifices. Instead He was concerned with the attitudes of the worshipper. Was the individual only trying to flatter God? Did he pray only for self-advancement? Or was he really concerned with his fellow man and was he conscious of his own transgressions? Amos emphasized the rigorous justice of God who would punish the evildoer and reward the virtuous. Seldom has religious conviction been expressed with such fervor:

> **"Take away from me the noise of your songs;**
> **I will not listen to the melody of your lyres.**
> **But let justice roll down like waters**
> **And righteousness like a perennial stream . . .**
> **Perhaps then the Lord, the God of hosts,**
> **Will be gracious to a remnant of Joseph."**

While Amos had a rather stern conception of God, Hosea talked about a God of love with infinite mercy. Hosea, like Amos, predicted somber events and foretold of disasters, but out of devastation a new foundation would emerge. Man must be conscious of his failings and must repent his sins, yet ultimately a new society would arise which would worship God in a spirit of love and humility. Hosea's philosophy was related to his own experiences, for he was married to an unfaithful woman and yet he never lost his love for her. God likewise would protect His wayward children...

> **"How am I to let thee go, O Israel?**
> **How am I to give thee up?**
> **My heart is turned upon me.**
> **My compassions are kindled,**
> **For I am God and not man.**
> **I will not come in anger;**
> **I will heal their backsliding.**
> **I will love them freely.**
> **I will be as the dew unto Israel;**
> **From me shall thy fruit come."**

Isaiah had a living awareness of God. Thus he said, "Mine eyes have seen the King, the Lord of Hosts." Isaiah, unlike Hosea, came from the upper class and he took an active part in the political life of Judah. He lived in the eighth century B.C.; his life was changed by the siege of Jerusalem by the Assyrians. Isaiah predicted that the invasion would fail. This appeared to be a vain hope, for the Assyrian armies were powerful, but he was correct in his prophecy. Isaiah wrote: "The angel of the Lord went forth and smote in the camp of the Assyrians a hundred and fourscore and five thousand – so Sennacherib, king of Assyria, departed."

To Isaiah the deliverance of Jerusalem was a sign of God's infinite providence. Isaiah was a spiritual revolutionary who pointed out that God demanded an equitable social system so that the poor would not be exploited by the rich. The political fortunes of the Hebrews might be dark, but a remnant would remain which would carry on the old traditions and which would experience a spiritual renaissance. Isaiah was rejected by most of his contemporaries, yet he never lost faith in his mission and in the sacred task which he had to fulfill. Isaiah was most eloquent when he denounced the abuses of conventional religion:

> **"Hear the word of the Lord, you rulers of Sodom;**
> **Give ear to the instruction of our God, you people of Gomorrah!**
> **'Of what use is the multitude of your sacrifices to me,' says the Lord;**
> **'I am sated with burnt-offerings of rams and the fat of fed beasts;**
> **In the blood of bullocks and lambs and he-goats I take no delight. . . .**
> **Wash yourselves clean! Put away the evil of your doings from**
> **before my eyes;**
> **Cease to do evil and learn to do good!**
> **Seek justice, and restrain the oppressor!' "**

Jeremiah was one of the greatest of the Hebrew prophets. He was born in 650 B.C. and all his life tried to agitate for a more sublime faith. Regarded as a fifth columnist by his contemporaries, he experienced bitter persecution. He witnessed the invasion of the Babylonian armies which destroyed Jerusalem in 586 B.C. and deported most of its inhabitants. As a pacifist Jeremiah pointed out that God could be worshipped anywhere and that what mattered most was spiritual righteousness and faith in God. In a letter to the exiles Jeremiah wrote:

"Thus says the Lord of hosts, the God of Israel, to all the exiles whom I carried into exile from Jerusalem to Babylon: 'Build houses and live in them; plant vineyards and eat the fruit of them; take wives and beget sons and daughters; take wives also for your sons and give your daughters to husbands, that they may bear sons and daughters; so let your numbers increase, and not diminish. And seek the welfare of the land to which I have carried you into exile and pray to the Lord on its behalf, for in its welfare shall you find your welfare!' "

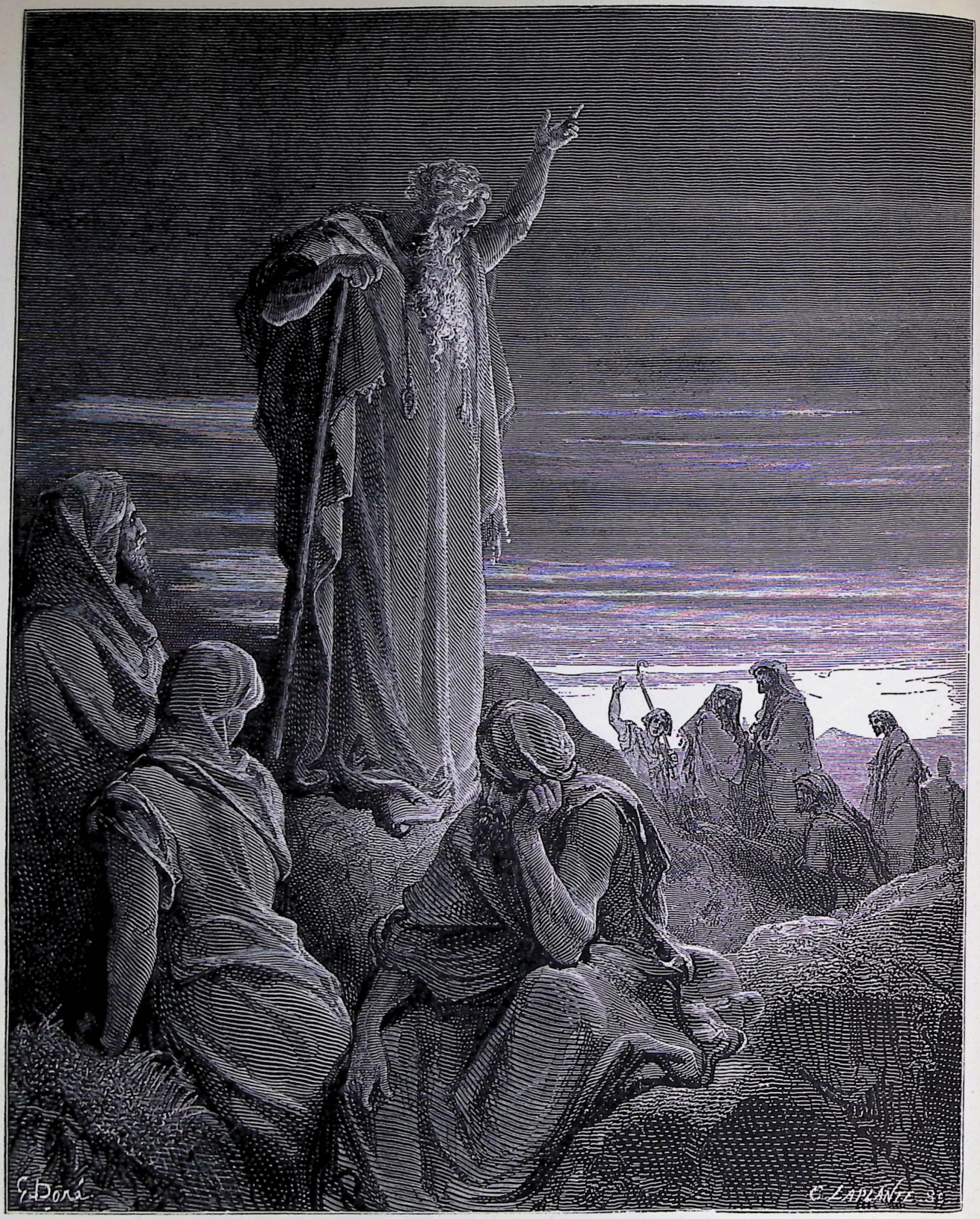
The prophets created a spiritual revolution. *Instead of a religion of fear they pointed to a religion of love. Instead of a jealous God they spoke of a God who understands the heart of the individual. Instead of an external faith they extolled a faith of inwardness. Instead of a gospel of negation they preached a gospel of affirmation. Like Deutero-Isaiah they emphasized the importance of suffering, for external reverses would purify the mind of man and give him greater strength and a more lofty determination.*

What is the essence of religion? Is it merely a matter of dogmas and commandments? Is it only concerned with the past? Or is religion *the judge of the present and the anticipation of the future?* The prophets answered that religion must be concerned with man's social relations and that as long as injustice and tyranny prevail, the work of the righteous is incomplete. To be sure, Ezekiel relied mainly upon ritual, but even he was concerned primarily with man's moral attitude.

The ideals of the prophets are summed up by Micah, a contemporary of Isaiah –

> **"You have been told, O man, what is good**
> **And what the Lord requires of you;**
> **Only to do justice and to love mercy**
> **And to walk humbly with your God."**

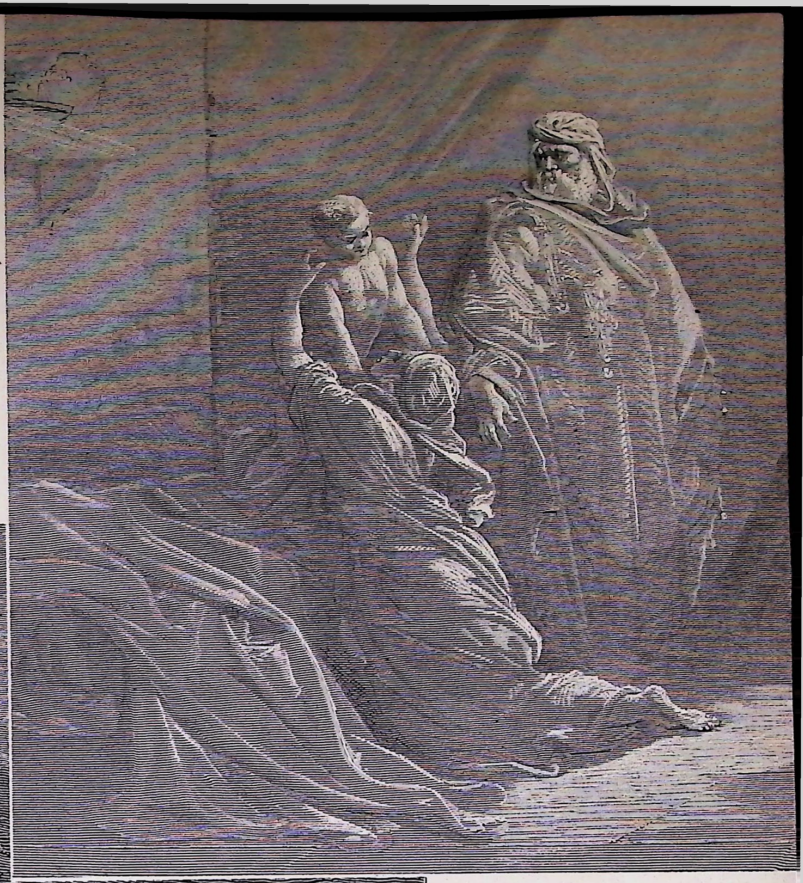
Such a faith has important implications for our own time. We often think of religion as a complicated matter. We often are confused about the essential meaning of life. We tend to be intoxicated by material power. *The prophets can teach us that all power is transitory, that all achievements are limited, that all insights are fragmentary, that neither fame nor power nor wealth will bring lasting happiness. Modern man can find himself only through a dedicated life of compassion, love and righteousness. The faith of the prophets has meaning to all religions, for it teaches us that real spirituality has no frontiers and no limitations. Its essence is timeless; its attraction is perennial; its meaning is universal. "To walk humbly with God" is to walk with faith and confidence amidst the storms of the twentieth century.*



EZEKIEL *Ezekiel (fifth century B.C.) is remembered as restorer of his people's hopes when they were exiled to Babylon. Strong on ritual, he is credited with founding the first synagogue.*

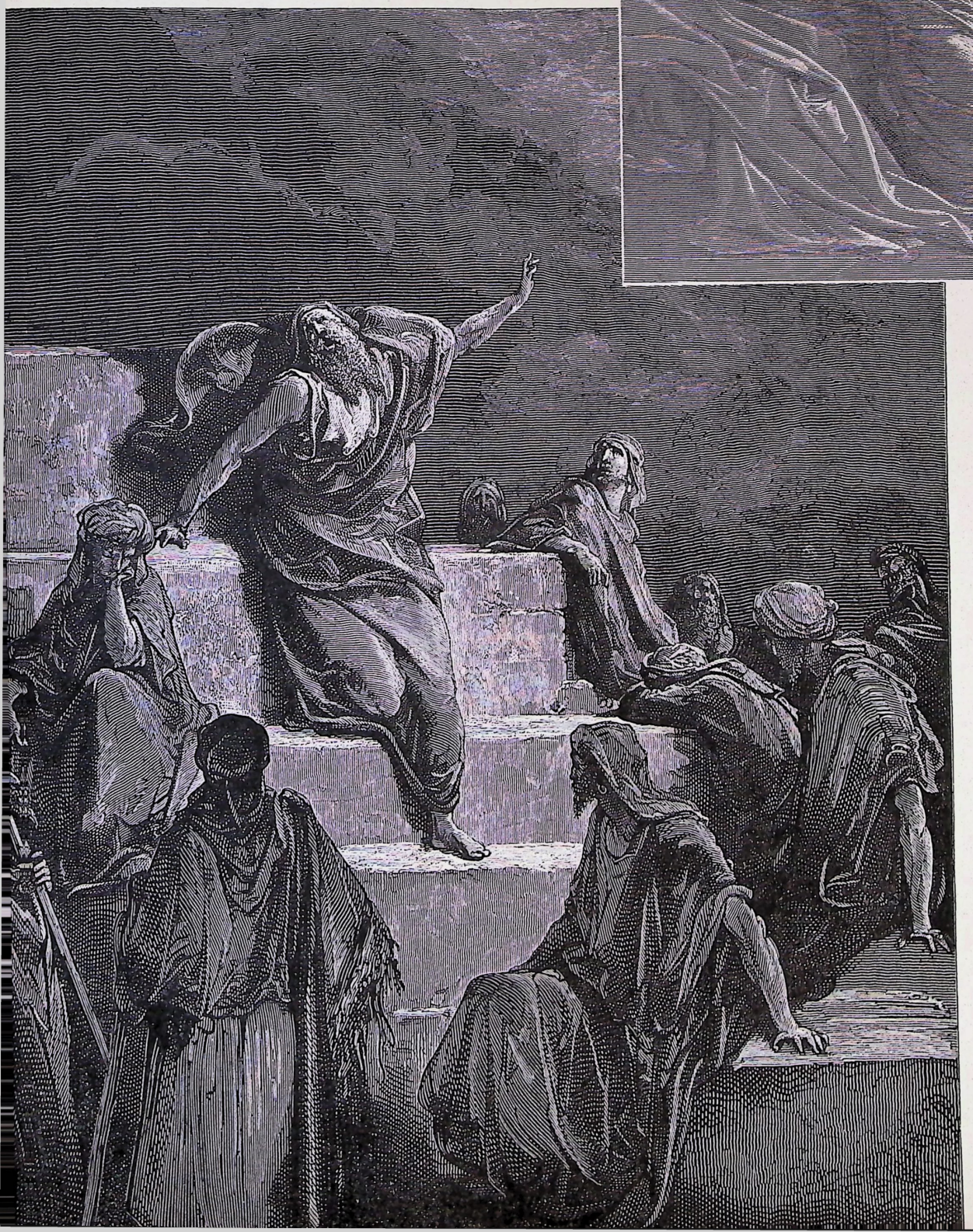
ELIJAH

Major role of Elijah, greatest of the early prophets (ninth century B.C.) was defending the people against encroachments of wastrel kings. He also successfully fought the resurgence of Baalism, a lower form of religion. (Shown here raising dead son of Zarephath's widow.)



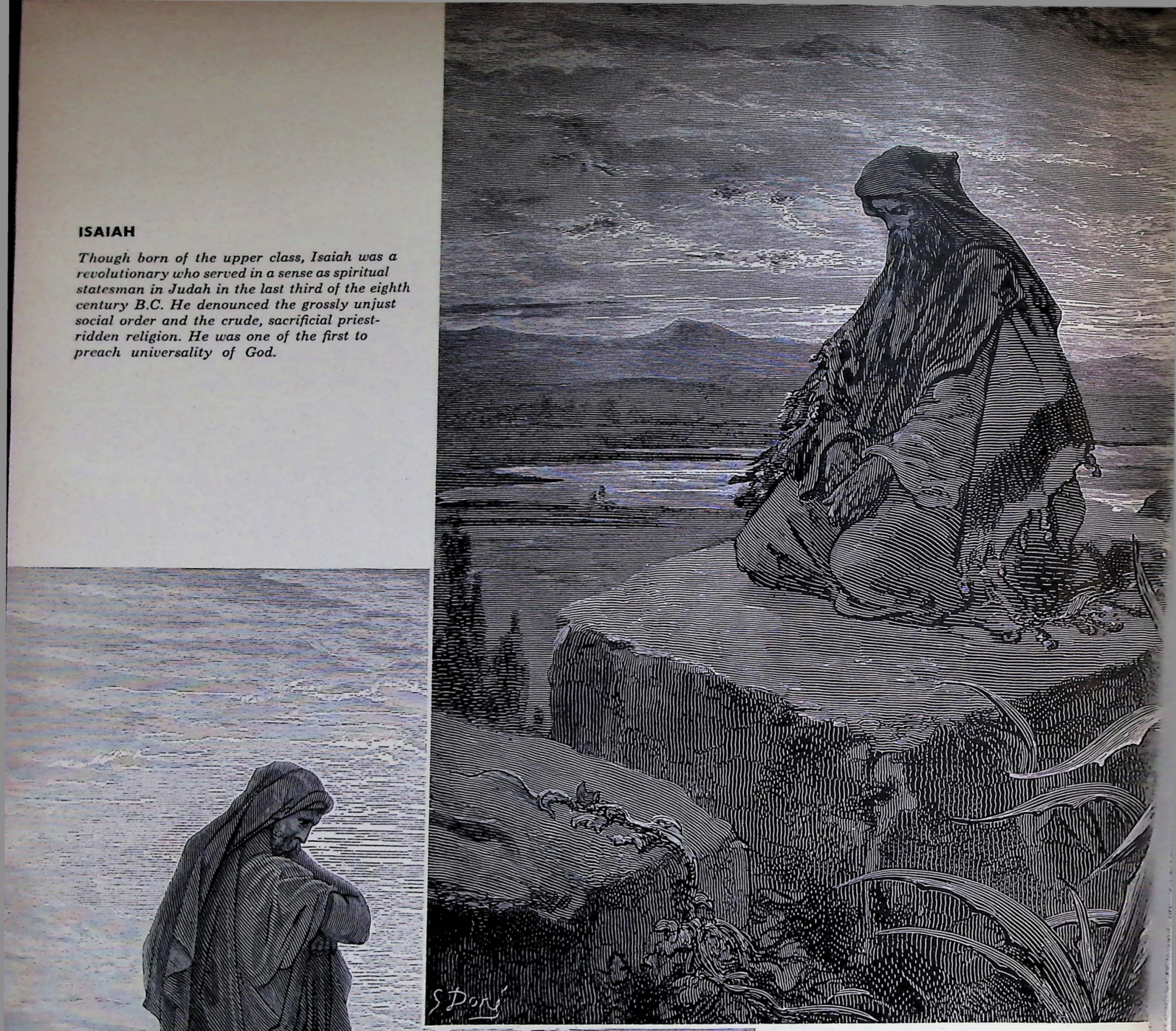
JEREMIAH

Born in 650 B.C. in a corrupt, tottering Judah, Jeremiah devoted his entire life to moral agitation. By vastly supporting and encouraging his demoralized people in their "captivity" in Babylon he may have been responsible for saving the identity of Judah's people and culture.



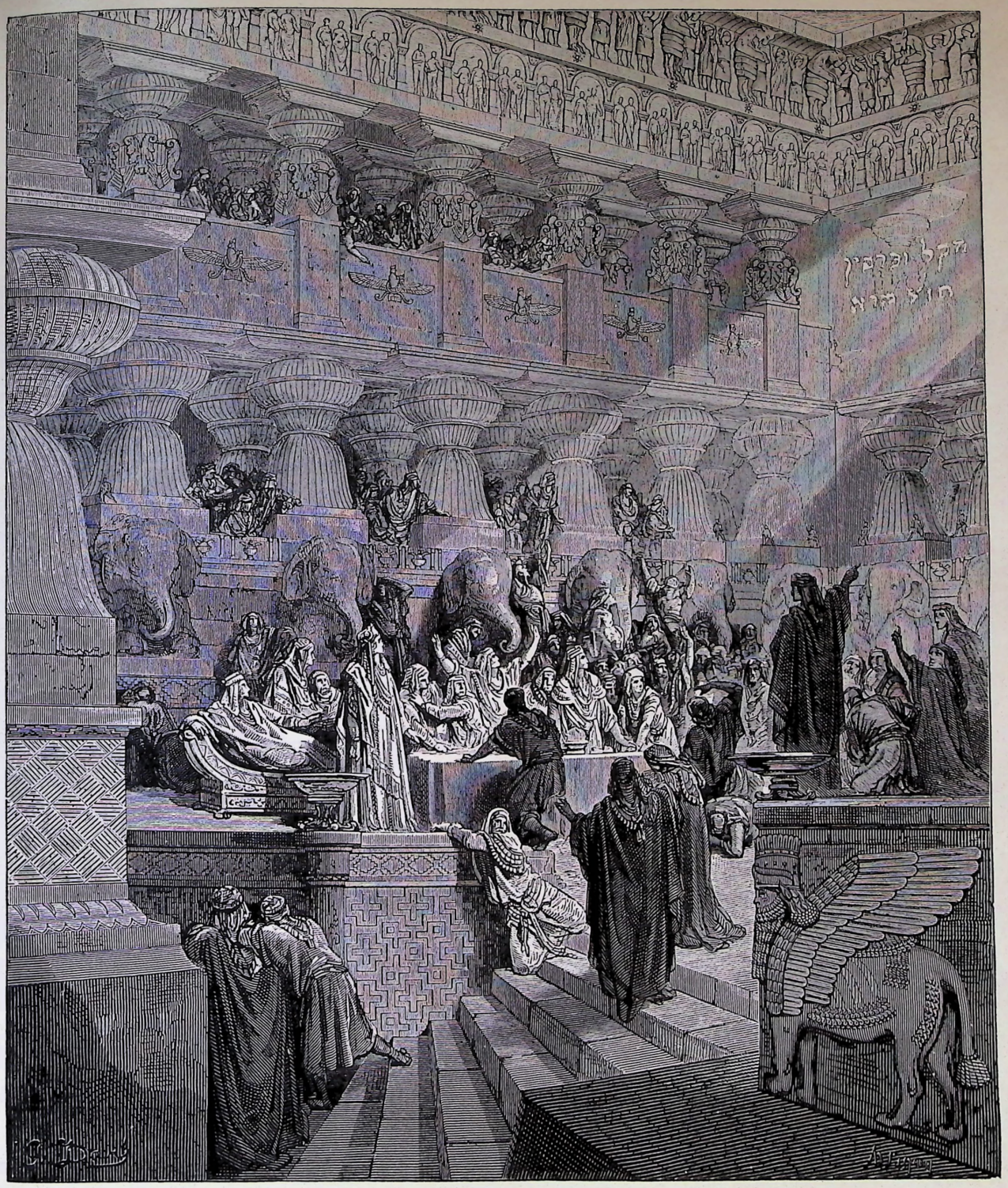
ISAIAH

Though born of the upper class, Isaiah was a revolutionary who served in a sense as spiritual statesman in Judah in the last third of the eighth century B.C. He denounced the grossly unjust social order and the crude, sacrificial priest-ridden religion. He was one of the first to preach universality of God.



AMOS

With Amos (first half of eighth century B.C.) evolution of the Hebrew prophet from conjurer t social and religious reformer is complete. His book in the Bible is a marvel of literature for, though a mere shepherd and tree-trimmer in th hill country, he voiced ideas so startlingly advanced for his day that he ranks with supreme sages of all time.



DANIEL *The Jews' adherence to their monotheistic religion was cruelly tested during their exile in Babylon. Prophet Daniel's courage and steadfastness during this time have inspired persecuted religionists the world over ever since. (Shown here interpreting handwriting on wall that appeared during banquet of Belshazzar, the Chaldee king.)*

As an economist Solomon was wise enough to recognize the primal place of basic tool builders. Here he defends Hiram the Ironsmith's claim to be most responsible for successful construction of the great temple.

SOLOMON

The Foolish-Wise King

by Henry and Dana Lee Thomas

King David in a moment of weakness sent his captain Uriah into the forefront of the battle in order that he himself might possess Uriah's beautiful young wife Bathsheba. When Uriah was killed King David married Bathsheba. Solomon was the child of this marriage.

At his birth the prophet Nathan had named him Jedidiah, which means Beloved of God. But later on as David repented of his sins and turned his eyes from the pursuits of war to the worship of God he dedicated his son to the establishment of good will among men and harmony among the nations. It was then that mighty warrior King David changed his son's name to Solomon, or Shalomo – the Child of Peace.

But when King David died there was for a time no peace in his house. Plots and counterplots, this man and that man striving for the throne, accusations, arrests, murders. In all this turbulence and hatred and crime Solomon took an active part. He killed his brother Adonijah and his father's general Joab. He deposed Abiathar from the high priesthood and he appointed Zadok in his place, for this was the manner in which the princes of that period paved their way to the (non-hereditary) throne. Solomon was no better than the average man of his day. But he was wiser.

"The king's wrath," he said, "is as the roaring of a lion. But his favor is as dew upon the grass." Having disposed of his rivals and their adherents he settled down upon his throne to rule for a time in justice, in wisdom and in peace. From far and wide people came to him to settle their disputes and in his settlement of these disputes there was shrewdness as well as justice.

There are two contradictory pictures of the historic King Solomon.

On the one hand he is painted as a man of winning personality, a dispenser of justice, a teacher of mercy, a builder of splendor, a lover of peace. Solomon the Wise!

On the other hand he is depicted as a murderer of his brother, a despoiler of his people, a wastrel of his money, a dupe of his women, a blasphemer of his God. Solomon the Foolish!

In addition to these two pictures there is a third—the picture

of the legendary Solomon. In the host of legends that have grown up around the personality of this poet-prince we get the very human if not altogether historical portrait of a king who was neither a saint nor a devil but a man who had many weaknesses and much wisdom, a touch of tyranny and a measure of tenderness, the arrogance of vanity and the bitterness of disillusion. Solomon the Foolish-Wise, the despot who enslaved his people, the poet who gave them their Proverbs and their Song of Songs.

Historical fiction or mythological poetry may sometimes give us a better picture of the past than a dry chronicle of actual events. The fictitious Solomon—as he appears in the numerous stories of the Kings, the Talmud, the Arabian *Tales*, the Indian *Legends* and the Irish *Romances*—seems somehow more understandable, more companionable, more realistic, more *alive* than the historical Solomon of either his one-sided worshipers or his one-sided slanderers.

King Solomon of the Historians is dead. Long live the king —the legendary King Solomon of the Poets!

Once in a dream—so the legend tells us—the Lord asked Solomon what gift above all others he would prize most dearly. "An understanding heart," said the young king.

"This you shall have," promised the Lord.

And when the king awoke he found upon his couch the sapphire ring of Adam—the magic ring which controlled the winds of the air, the waters of the sea, the mysteries of the earth and the powers of life and death. With the help of this ring Solomon was able to understand the language of the birds, the whispering of the trees and the flowers, the murmuring of the ocean and all the hidden voices of heaven and earth.

But—such is the foolishness of human wisdom—the young king was not altogether contented with an understanding heart. This he had said was the most *desirable* of God's gifts. But there were others too that he wanted—power, and glory, and wealth, and beautiful women, and ships, and horses and chariots and fullness of years. And he used the gift of his wisdom for the attainment of these other gifts so that he became the richest and the most famous and the most envied of all the monarchs of his day.

Vanity of vanities! The pursuit of fame was to give him an arrogant mind; the acquisition of wealth, a cruel heart. "The way of pride," he was to write later in life, "is the way to misfortune. He that trusts in his riches is destined to fall."

It was out of his own sorrow that he was to cull this nugget of wisdom. But as yet he was unaware of the sufferings that he was to undergo as a result of the misuse of his wisdom.

Solomon, secure in his wisdom, sat on his golden throne and wielded a scepter of peace. The Edomites and the Moabites broke away from his kingdom, and he allowed them to go without a struggle. It would be unwise, he realized, to hold restless alien peoples against their will. Instead he tried to bind his own people more closely together. He abolished the old boundaries of the

Solomon welcomes the Queen of Sheba (now Yemen) to his sumptuous court. The queen, widely acclaimed for her great beauty and intelligence, was intrigued by Solomon's highly touted wisdom and travelled 1500 miles with a great gift-laden camel caravan to see him. She tested his acumen with brain-teasing riddles.

12 tribes of Israel, and he divided the country into 12 geographical districts or states, placing each of these districts under a governor appointed by himself.

For a time the people of Israel dwelt in safety, every man under his vine and fig tree, and justice reigned in the land from Dan to Beersheba. He ruled with impartial fairness over the rich and the poor alike. Especially over the poor. He seasoned his justice not only with wisdom but with mercy. The keenness of his wisdom became more and more the amazement of the people. He devised new, ingenious ways by which he was able to observe the character of his subjects.

It was the unfaithful women in Solomon's life that proved to be his own undoing. He married them not for love but for practical reasons of state, for in addition to the gift of wisdom he had now acquired the curse of ambition. He entered into commercial partnerships with many foreign kings. Again and again he cemented these partnerships by marriages with the kings' daughters. These marriages brought him much wealth and many vexations. His wives demanded costly garments, golden chariots, cedarwood palaces, profuse banquets. They disdained the poverty of the little Judean city to which he had brought them to live. They urged him to build, and to build again, until Jerusalem began to vie in splendor with the fabulous cities of Tyre, Sidon, Nineveh, Rameses and Babylon.

He sent his ships across the seas to bring gold and silver and precious stones for the embellishment of his kingdom. He enslaved the foreigners in Palestine, and finally his own countrymen, in his unquenchable thirst for luxury and more luxury. And he laid heavy taxes upon his people to meet the ever-mounting pyramid of his extravagances. The people groaned under their burden, and there was discontentment and rebellion in the land. Solomon, to quiet their discontent, tried to turn his wisdom into cunning. "Go to the ant, thou sluggard," he cried to his unwilling slaves. "Consider her ways and be wise."

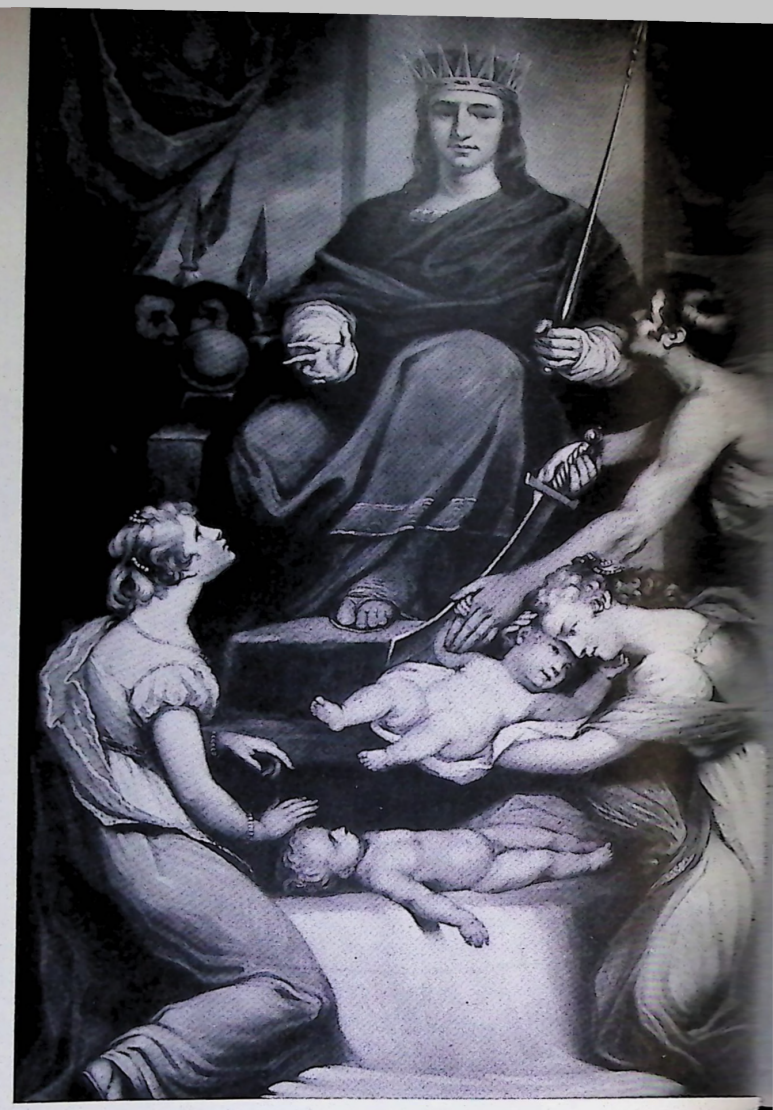
But his slaves kept on murmuring, and his concubines kept on lashing his ambition into greater and ever greater extravagances. He fell into debaucheries, drinking and singing and dancing away the nights. Sometimes the still, small voice of his earlier wisdom would whisper to him through the fumes of the wine. "Even in laughter the heart acheth, and the end of mirth is heaviness." But he put away these words from his heart and went on with the piling of his treasures only to see them melt away in the flames of his desire.

And his desire to please his alien wives led him to another evil – idolatry. He introduced into Jerusalem the worship of all their foreign gods. Not the inward faith but the outward pomp – the licentiousness, the superstition, the human sacrifices, the material and the spiritual perversions of the priests of Moloch, of Osiris, of Ishtar, of Baal.

And all this time his expenses kept on accumulating until the income of his taxes could no longer keep pace with the outflow of his dissipations. And so he found himself compelled to borrow huge sums of money from Hiram, the king of the Phoenicians. When the time came for the return of the money King Solomon was obliged to give Hiram 20 cities, for he had no money with which to discharge his debts.

Thus in his eagerness to win surpassing glory he succeeded only in winning surpassing sorrow. And rebellion among his subjects. And contentiousness among his wives. "It is better to dwell in a desert land," he wrote in his Proverbs, "than with a contentious and fretful woman."

He knew whereof he spoke, for – so the legend tells us – it was the fretfulness and the jealousy of his wives that for a time drove him out of his kingdom and compelled him to live in many a desert country.



On this incident, more than any other, rests "wise" Solomon's fame: Two women claim parenthood of a child. When one woman agrees to cutting the child in two, he knows the other is the real mother.

Here is how it came about that Solomon was exiled from his native land:

Asmodeus, the king of the demons had become the boon companion of Solomon. He partook of his banquets; he joined him in his debaucheries; he shared with him the embraces of his wives. Some of these wives, enraged with Solomon because he lavished upon them, as they thought, an insufficiency of his favors, conspired with Asmodeus to deprive Solomon of his kingdom.

One day when Solomon was in his cups and his senses were befogged with drink the demon asked him to show him the sapphire ring which had belonged to Adam – the ring whose magic virtue had brought to Solomon the understanding heart. King Solomon took the ring off his finger and gave it to Asmodeus. Whereupon Asmodeus, towering toward the clouds, tossed the ring into the whirlpool, seized Solomon in his arms and hurled him across the heavens into the desert sands. Then having taken the semblance of the king, Asmodeus sat upon Solomon's throne and reigned in his stead.

This legend, fantastic as it sounds, is nevertheless susceptible to a natural interpretation. The evil side of Solomon, the demon within him, had driven out the good side. So that there dwelt upon the throne nothing but the semblance of a once wise and mighty king while the better part of him, his former justice and goodness and mercy, was hidden away from sight drifting with

the winds over the sands of the desert. The poets of Palestine and of Arabia were fond of thus explaining by means of an allegory the gradual moral degradation of the characters of their kings.

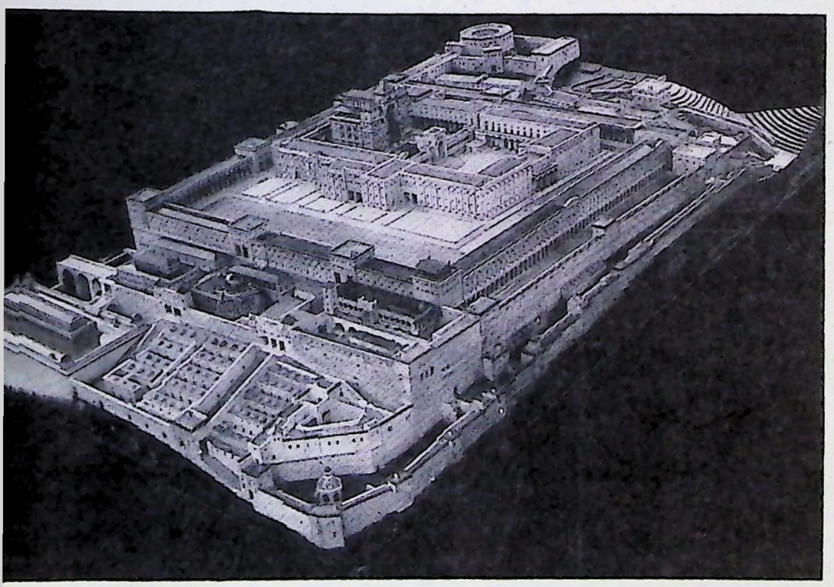
But to return to our legend. When Solomon found himself in the wilderness he wandered from town to town crying everywhere, "I am King Solomon!" But everywhere he was received with derision. "Off with you! King Solomon is on his throne. You are nothing but a beggar!"

Even the beggars drove him away. "If you are the king," they mocked, "then get back to your throne instead of robbing us of our rightful portion of charity."

So he wandered alone, befriended by neither rich nor poor. As he toiled over the wilderness living upon berries and wild grapes and stray ears of corn that had been left in the corners of the fields, he contrasted his former glory with his present misery.

"I searched in my heart how to pamper my flesh with wine. I made me great works. I builded me houses. I planted me vineyards. I made me gardens and parks . . . I acquired menservants and maidservants. I had great possessions of herds and flocks, above all that were before me in Jerusalem. I gathered me also silver and gold, and treasures, and men singers and women singers and the delights of the sons of men, a multitude of women. So I was great and increased more than all that were before me in Jerusalem . . . And now I look upon all the works of my hands and the possessions that once were mine, and behold they are melted away. And I beg for my bread and I am scorned of men and hounded by the beasts of the field . . . And lo, all is vanity and a striving after wind, and there is no profit under the sun."

One night as he was lying down to sleep among the rocks he saw a man digging up a sack of gold from the earth. The next morning when he came into the city the guards seized him. "This is the thief who stole the gold!" cried the man whom Solomon had seen digging it out of the ground on the previous night.



Wise King Solomon spent seven years building his famous temple; foolish King Solomon lavished 13 years on his luxurious palace. His extensive building transformed Jerusalem into a showplace.

It was in vain that Solomon protested his innocence. The real thief was a friend of the judges, and Solomon was but a strange beggar. The judges ordered him to confess where he had hidden the gold and when Solomon still insisted that he was not the thief, he was lashed with a hundred lashes of the whip and then thrown into a cell. "Happy are they that are dead, more than they that are living," he cried. "But happier than all are they that have never been born. For they have not beheld the evil work that is done under the sky."

He was chained among the other prisoners and when he conversed with them he found that some of them were guilty and some were innocent. One of them had been thrown into captivity because his richer neighbor had coveted his field, another because his friend had coveted his wife, still another because he had dared to accuse the judge of injustice, and a fourth because he had complained to his king against the burden of his taxes. The poor were suffering because of the greed of the rich, and the just because of the arrogance of the unjust.

Solomon began to realize that he too had inflicted sufferings upon the poor and the just because of his own greed and injustice. He had slain his brother; he had enslaved his subjects; he had blasphemed his God. Then he repented of his evil ways and he said: "The fear of the Lord is the beginning of wisdom, and the love of mercy is the beginning of justice."

King Solomon had acquired nobility through suffering. The Lord had corrected him because he loved him, as a loving father corrects his wayward child. Having been corrected he was now ready to win back his former glory but not his former vanity. The walls of his prison – so goes the legend – melted away, and he stepped forth a free man.

He went among the hewers of wood and the drawers of water and he helped them at their labor. He went among the hungry and the thirsty and he shared with them his food and his drink. He went among the young men and the maidens and he rejoiced with them in their joys and he sang for them a song of love – tenderest of Hebrew poems, *The Song of Songs*, which is Solomon's.

"Behold thou art fair, my love; behold thou art fair. . . . As a rose of Sharon, as a lily among thorns, so is my beloved among the maidens of the vineyards. . . . Rise up, my love, my fair one, and come away. Lo, the winter is past, the rain is over and gone, the flowers appear on the earth and the time of singing is come. Arise, my love, my fair one, and come away."

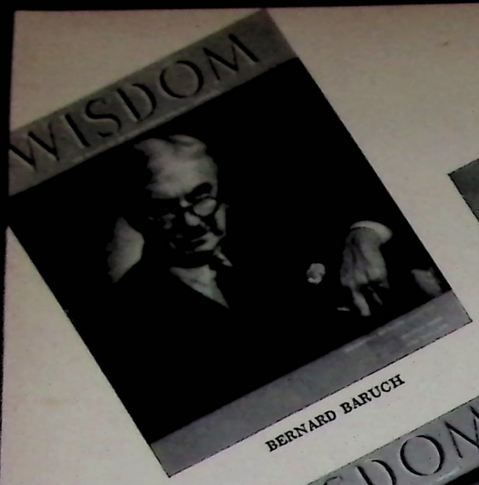
As the heart of Solomon grew more tender – continues the legend – his mind grew wiser until he began once more to understand the language of the birds, the whispering of the trees and the flowers, the murmuring of the ocean and all the hidden voices of heaven and earth. He made his way back to Jerusalem and took service in the kitchen of the palace. One day, after he had cooked a huge fish for the table of Asmodeus, he prepared a little fish for himself and sat down to eat it. He opened the fish and lo! There within its belly lay the sapphire ring which Asmodeus had taken from him and hurled into the waters. As Solomon put the ring back upon his finger, a voice came down to him from heaven:

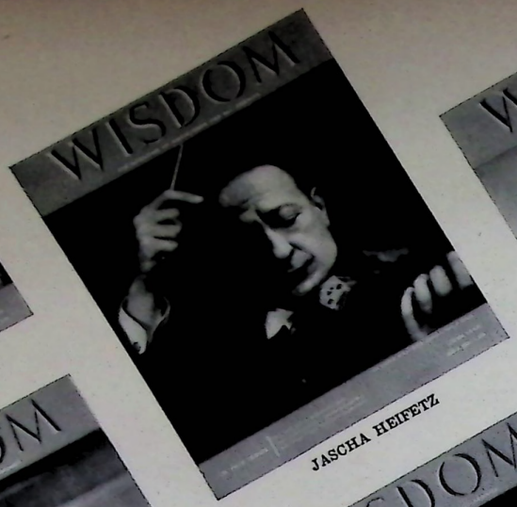
"Go back now to thy rightful place and rule thy people. And inscribe this truth upon the tablets of thy mind: 'The king that faithfully judgeth the poor, his throne shall be established forever'."

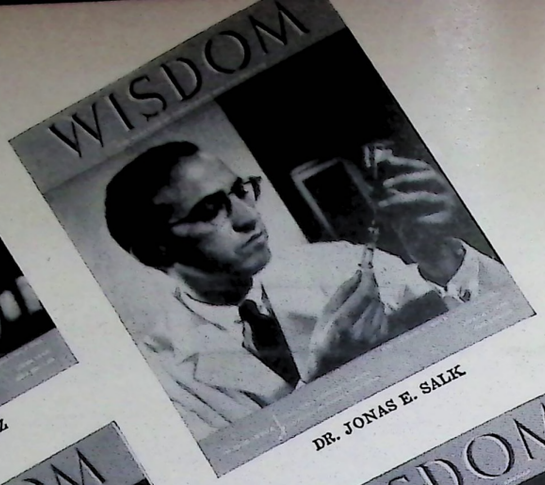
When Asmodeus beheld the ring of Solomon – concludes the legend – he displayed his cloven hoof and vanished into the depths of the earth. From that day to this the wisdom and the justice of Solomon above the earth are in ceaseless conflict with the stupidity and the iniquity of the devil and his brood below . . . .

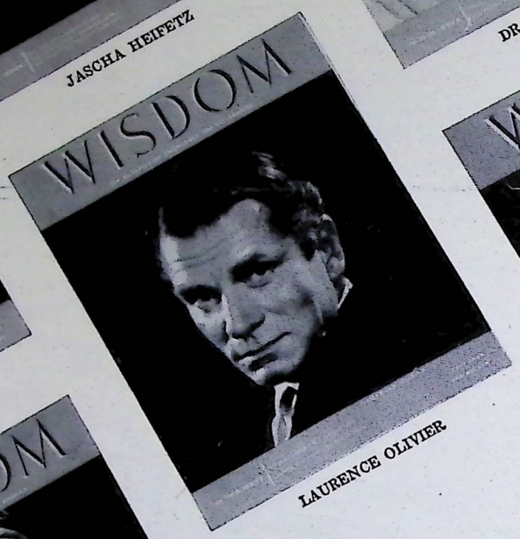
There is an interesting sequel to the story, and this *is* history. When Solomon saw the evil of his ways and the danger of the worship of many gods he built a Temple to the One God of the Universe. In the building of this Temple, the sanctuary of peace, he avoided as much as possible the use of iron. Iron, his prophets had advised him, is a warlike metal.

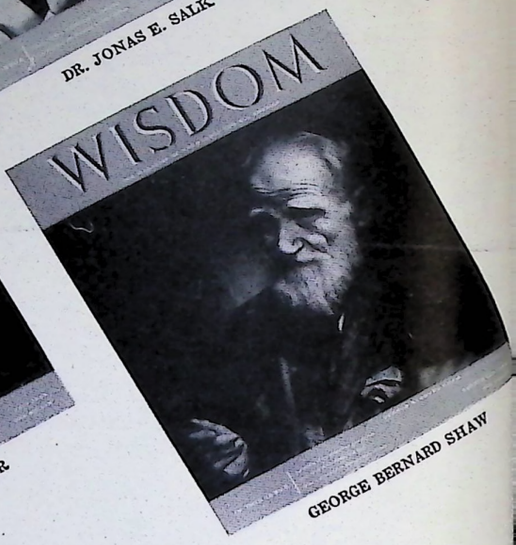
That little Temple of Peace perched upon the hilltop of the eternal city has proved "infinitely the most significant building ever erected by the hands of man." ♦

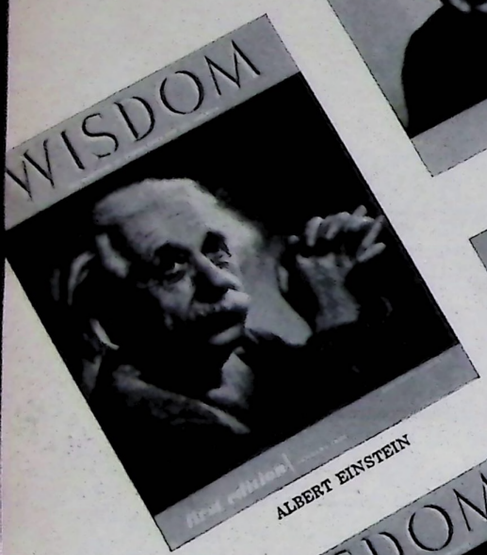


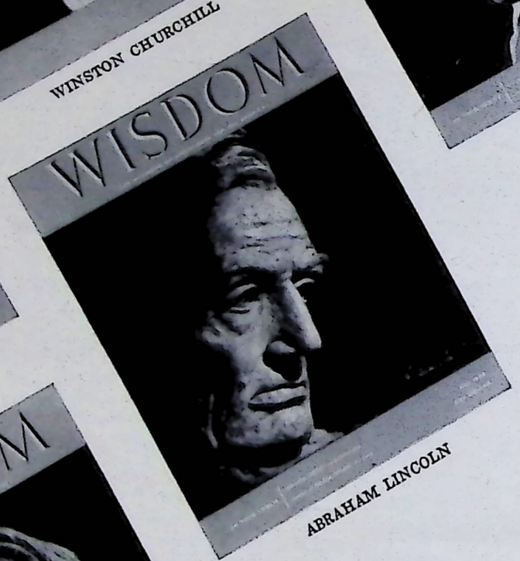


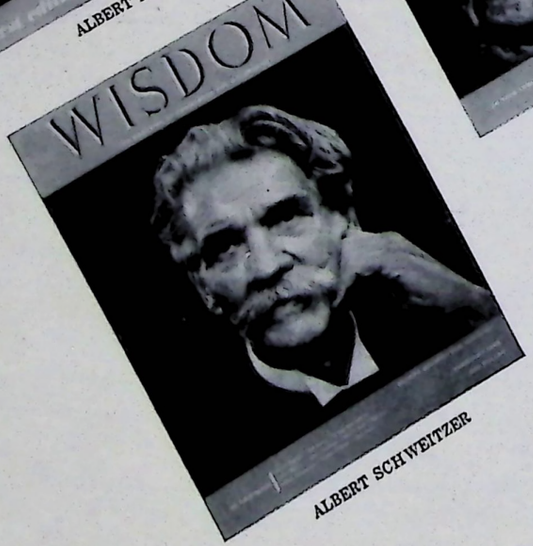












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MARK TWAIN: Always do right. This will gratify some people and astonish the rest.

★ ★

GILBERT KEITH CHESTERTON: I believe in getting into hot water. It keeps you clean.

★ ★

ARTEMUS WARD: Let us all be happy and live within our means—even if we have to borrow the money to do it with.

★ ★

LORD CHESTERFIELD: Very ugly or very beautiful women should be flattered on their understanding, mediocre ones on their beauty.

★ ★

RALPH WALDO EMERSON: The louder he talked of his honor, the faster we counted our spoons.

★ ★

FINLEY PETER DUNNE: A man never becomes an orator if he has anything to say.

★ ★

GEORGE BERNARD SHAW: The test of a man or woman's breeding is how they behave in a quarrel.

★ ★

BENJAMIN DISRAELI: If every man were straightforward in his opinions there would be no conversation.

★ ★

BENJAMIN FRANKLIN: Teach your child to hold his tongue. He'll learn fast enough to speak.

★ ★

WILLIAM SOMERSET MAUGHAM: Impropriety is the soul of wit.

★ ★

GEORGE F. WHITCOMB: Only men with no imagination love beautiful women.

★ ★

THEODORE ROOSEVELT: There is only one quality worse than hardness of heart, and that is softness of head.

★ ★

HAVELOCK ELLIS: To be a leader of men one must turn one's back on men.

★ ★

GELETT BURGESS: Bad manners simply indicate that you care a good deal more for the food than for the society at the table.

Wit of Wisdom

FRANCOIS DE LA ROCHEFOUCAULD: Most of our faults are more pardonable than the means we use to conceal them.

★ ★

NICHOLAS MURRAY BUTLER: An expert is one who knows more and more about less and less.

★ ★

LUTHER BURBANK: It is well for people who think, to change their minds occasionally in order to keep them clean.

★ ★

GEORG WILHELM FRIEDRICH HEGEL: We learn from history that we do not learn from history.

★ ★

FRANK MCKINNEY HUBBARD: Success may go to one's head, but the stomach is where it gets in its worst work.

★ ★

MARY WORTLEY MONTAGU: I despise the pleasure of pleasing people whom I despise.

★ ★

CHARLES CALEB COLTON: Some read to think, these are rare; some to write, these are common; and some read to talk, and these form the great majority.

★ ★

ESTHER FORBES: He was so narrow-minded he could see through a keyhole with two eyes.

H. L. MENCKEN: Love is the triumph of imagination over intelligence.

★ ★

DON HEROLD: Conversation is the slowest form of human communication.

★ ★

HENRY FIELDING: Beauty seldom recommends one woman to another.

★ ★

HECTOR HUGH MUNRO: Bernard Shaw had discovered himself and gave ungrudgingly of his discovery to the world.

★ ★

JOHN B. S. HALDANE: I've never met a healthy person who worried much about his health or a good person who worried much about his soul.

★ ★

OSCAR WILDE: I beg your pardon; I didn't recognize you—I've changed a lot.

★ ★

HEINRICH HEINE: The music at a marriage procession always reminds me of the music of soldiers marching to battle.

★ ★

JULES MICHELET: How beautifully everything is arranged by Nature. As soon as a child enters the world, it finds a mother ready to take care of it.

★ ★

WILLIAM LYON PHELPS: I divide all readers into two classes: those who read to remember and those who read to forget.

★ ★

OLIVER HERFORD: Modesty is the gentle art of enhancing your charm by pretending not to be aware of it.

★ ★

WILLIAM H. DAVIES: The more help a man has in his garden, the less it belongs to him.

★ ★

THOMAS ROBERT DEWAR: Minds are like parachutes: they only function when open.

★ ★

OSBERT SITWELL: I am most fond of talking and thinking; that is to say, talking first and thinking afterward.

★ ★

VOLTAIRE: If God did not exist it would be necessary to invent Him.

To us who have completed our first 40 years, more or less, the years from 60 to 80 may seem as far away as 40 did to 20. Yet on what we do during the next 20 years or so will depend not only our usefulness and our enjoyment of life in years to come but also our chance of reaching old age and liking it.

In the early days of human history a person had to be extra rugged or very lucky to get past 40 in the harsh and violent world that was his. Not so long ago infectious diseases cut life short for so many thousands that old people were a comparative rarity. But now, thanks largely to the spectacular advances in curative and preventive medicine made during the twentieth century, a steadily increasing number of people are living to old age.

as the years pass. To do this requires, first, a careful search for evidence of beginning disease or some remediable defect which needs prompt attention and, second, an inquiry into habits of life, including diet, occupation, leisure-time activities, rest, exercise, mental habits, sources of anxiety and so on. With such information to guide him the trained and alert physician can tell his "consultant" in what ways, if any, his pattern of living should be changed in order to conserve those reserves which can be counted on for the years to come.

Just as there is great variability in the effects of aging so there is no set rule which applies to everyone with regard to living and working habits. A person who has always been physically active

THE *twilight* YEARS

by E. Patricia Hagman

With our greatly improved chances of living to old age, and what that means to us individually and collectively, we should be just as much interested in having the examining physician find out how healthy we are as in having him search for evidence of disease. Being healthy is not the same as being not sick. Health is always relative like beauty or success. No matter how much we have we could do with a little more. We may think we have to put up with a few physical inconveniences as we grow older, but much of what we blame on our increasing years may be avoided or at least mitigated by taking advantage of wise medical guidance while there is still time.

Finding out how healthy a person is may take a lot more time than finding out whether he has something the matter with him. That sort of information cannot be obtained from the man who hurries into the doctor's office simply to have his heart listened to because he has learned of the sudden death by heart failure of the friend with whom he ate lunch yesterday.

The health examination, as it ought to be, is a consultation, with the physician and his patient as consultants. The main objective of such a consultation is to work out a program for living which takes into account both the assets and the liabilities that appear in his work or play may find that he can continue to be so in his 60's and 70's with only a few sensible adjustments. On the other hand a person who spends most of his time sitting down—doing desk work all day and reading, playing cards, going to the movies, driving an automobile in his leisure time—may find that even what his more strenuous friends call mild exercise is too much for him.

We have learned that exercise is not essential for life. And for the person who looks forward to taking it easy, there may be no particular need to keep muscles and wind in superfine condition. In fact if an individual starts to exercise with a vengeance after going years without it, he should not be surprised at the breakdown of "rusty" or work-worn parts.

Athletic activities most suited to the older person are those in which there is a minimum of competition. Sports which may be indulged in strenuously or lazily, depending on the capacity and desire of the individual, are best. Among them are swimming, horseback riding, fishing, walking, and sailing. Golf, archery, and bowling are only slightly more competitive, and the amount of exertion required for them can be regulated by the individual.

If life after retirement is to be active and interesting the time to get ready for it is well in advance of retirement. The sitter

or the bell-pusher can keep his muscles in good trim by getting some exercise every day—preferably out of doors in the tonic atmosphere of fresh air and sunshine—even if it's only walking part of the way to work.

The mind, as one grows older, gets exercise all right, but too often it is the kind that ties knots in stomachs and tightens up arteries—exaggerated worry for example, fussing over trifles or thinking that the world will come to an end unless work is continued at high pressure day in and day out. To get back into the habit of play—of having an interest outside one's work—is a wise provision for the years to come when time may lie heavy on the hands.

What leisure-time activities a person chooses to pursue will depend, of course, on his own interests and talents, and on his age and physical vigor. Painting, writing, modeling, or playing a musical instrument will provide enormous dividends of satisfaction. Hobbies, such as woodworking, gardening, and photography, can be extremely rewarding. But since it is not always easy to acquire new hobbies later on in life, we should prepare early for the wise use of the leisure time ahead.

As we grow older the *kinds* of foods we need do not change. At 8 or 80 the *elements* required to keep the body in good working condition and to maintain vitality are pretty much the same. Body processes do slow down somewhat, and we become less active, which means that the total quantity of food needed is less. This makes the selection of food more important than ever.

Yet for one reason or another—because on a particular day a certain food did not agree with him or because he never did like it anyway or because tender or missing teeth make it hard to chew—one food after another may be dropped from the diet until the individual ends up in old age with a diet that is not only monotonous but lacking in health protection.

The elements most frequently found lacking in the diets of older people are protein, minerals and vitamins. Milk, eggs, meat, poultry, fish and cheese are our best sources of protein. These foods also supply some of the needed minerals and vitamins. When meat is not used or is used sparingly, more milk and eggs should be eaten. Fruits and vegetables are important for minerals and vitamins and for roughage which helps to maintain good elimination. Sometimes the citrus fruit recommended for breakfast is more acceptable taken at the end of the meal or as a dessert at some other meal.

While we usually think of bread and cereals as being important for their energy value, they also contribute some protein to the diet, and the whole-grain and enriched varieties are one of the best sources of some of the necessary minerals and vitamins. Even when the total quantity of food eaten must be limited in order to avoid gaining too much weight bread and cereal are not completely eliminated.

Fats and sweets are the foods that sometimes are eaten in too large amounts by older people because they are easy to get and satisfy hunger quickly. When they are used in reasonable amounts they do much to improve the flavor of other foods. But since they add an appreciable number of calories to the diet caution in selection must be used, especially where overweight is a problem.

Many of us as we grow older find that we are putting on a few extra pounds each year. Overweight has crept up on us so to speak because our eating habits stayed the same while our physical activity has gradually decreased. Or something may happen to bring about a fairly rapid increase in weight. A man changing from a sedentary occupation to more active work for example may find his appetite increased out of proportion to his increased energy output and consistently "bite off" more than his body requires. Or a person used to a great deal of physical activity may for some reason find it necessary to limit his output of energy and yet have an "appetite hangover" which keeps him eating much more than he needs.

Whatever may be its cause an excess of fat not only hampers efficiency but also tends to shorten life. Insurance studies show that it is best to keep within the weight range which is normal at age 25 according to type of body build (small, medium, or large). If we find that overweight is creeping up on us the thing to do is to get back within normal range through a weight-reduction program under medical supervision—and stay there by sticking to a diet in which food intake and energy output are balanced.

Being "too old to work" is not so much a matter of age in years as of age in terms of energy and strength or in terms of interest and will. Whether or not a person continues to work much beyond the third score depends largely on his desire or his need to keep on working and on his ability to handle the job. If there is any thought of continuing to work on into the fourth score, keeping in good physical condition during the third becomes a necessity. Sometimes, if speed of reaction and physical strength—qualities associated with the green years—are requirements of a job, it may be possible to find some other occupation in which the increasing judgment and skill associated with the Indian summer of life are needed. We are assured now that a person in full possession of his faculties is never too old to learn—that it *is* possible "to teach an old dog new tricks."

But no matter when one plans to stop working for a living it is wise to remember that the chances of health and happiness at any age are slim unless the day is occupied with activities of either social or personal value. Whether we shall have the satisfaction of being of real use in the years to come seems to depend upon the value placed by our younger contemporaries on the assets which offset the liabilities of age. The chance of having these assets appreciated and used will be much greater if we keep in touch with young people and show that we know and respect youthful points of view.

For the older person in good health who is part of a family circle the opportunities to be useful are literally countless. Most of us know one or more homes in which an elderly relative holds an honored place—respected and loved for what he or she contributes to the actual running of the home, for the salty comments on persons and events which spring from the wisdom gained through having lived—even for the stories that keep alive the traditions which give a family roots. But for many reasons the large family unit with several generations living under the same roof is becoming more and more a thing of the past.

One of the by-products of pension plans, Social Security benefits, and old-age assistance is to allow older persons to live independently, if that seems the best solution all round. A sign that we are waking up to the presence among us of many more older people than there used to be is our increasing awareness of the need for providing living quarters adapted to the means and requirements of elderly persons who can look after themselves. We are recognizing the need for homes and hospitals where older men and women who need medical supervision and nursing care can be looked after at reasonable rates and for recreation centers where lonely old folks can find companionship and opportunities for self-development.

We all have a stake in the success of these plans—both because we may have older friends and relatives in need of the services offered and because we may need them ourselves some day. The old folks of the future will be no strangers. They will be ourselves. And the steps we take as responsible citizens in our respective communities to meet the problems of old age are steps taken for our own good in the years to come. ♦

Happy

is the world of Children

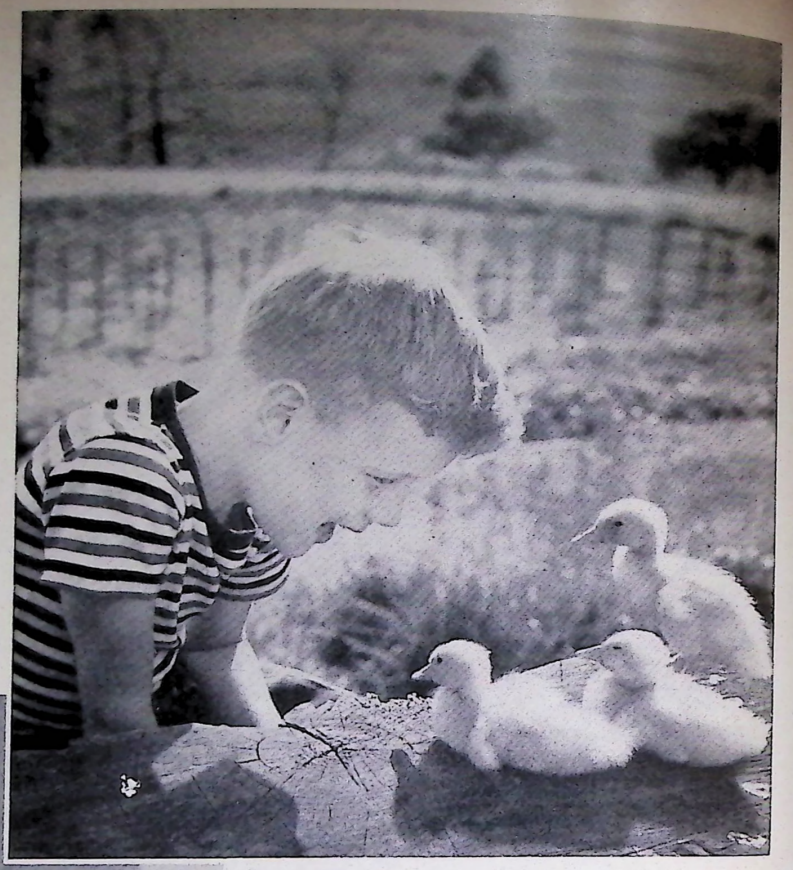
. . . where glee is most contagious,
and a joy's a joy to share

. . . where custom asks no costume
and the facts of life are bare

. . . where compassion is instinctive
and playmates full of trust

. . . where the world invites adventure
and exploring is a must

. . . where no duckling can be ugly



. . . and sharing means "with all"

. . . and four-footed friends never cease to enthrall

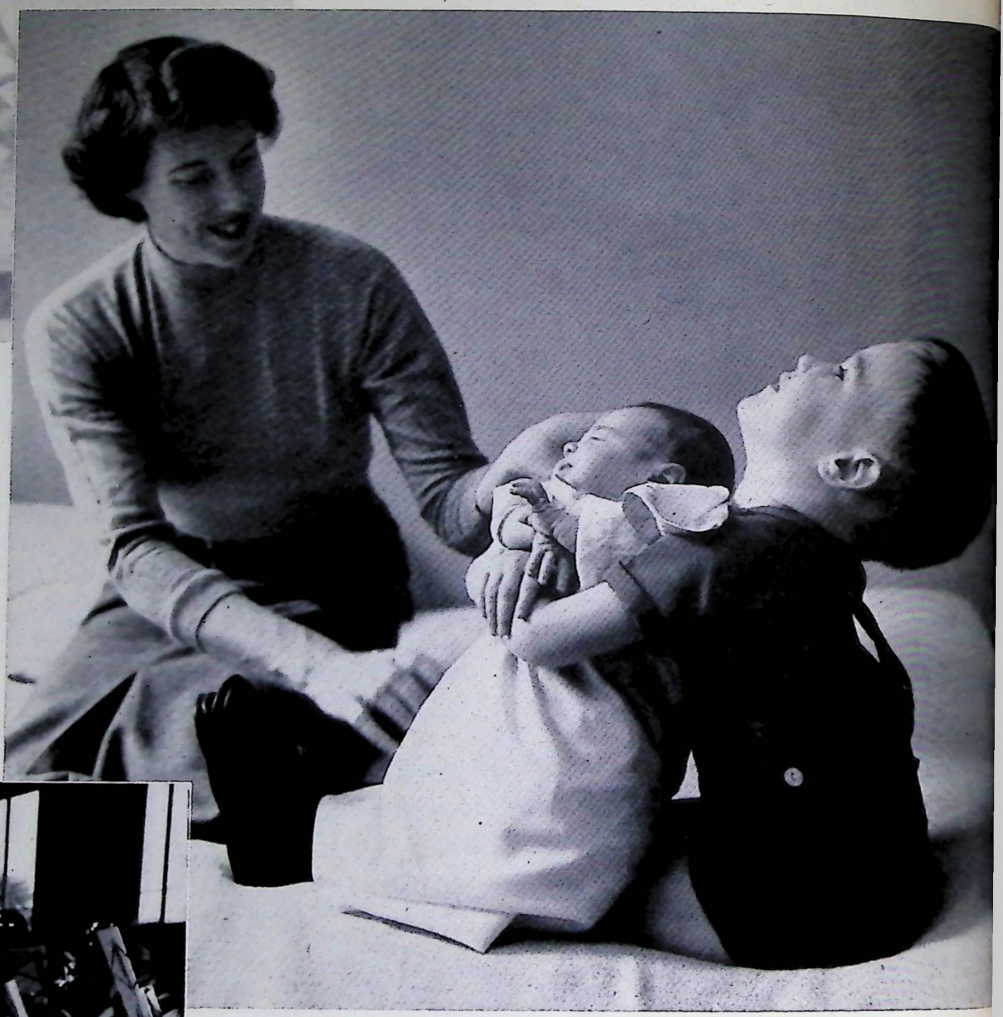
...where trees are made for climbing,
with a smile a victor's wreath

...and life's greatest tests are met
with tongue between the teeth

. . . where cleanliness is virtue,
soap and water leave no sins

. . . and should fact become prosaic,
then the fantasy begins

. . . where dimpled dreams
are sweet and tender



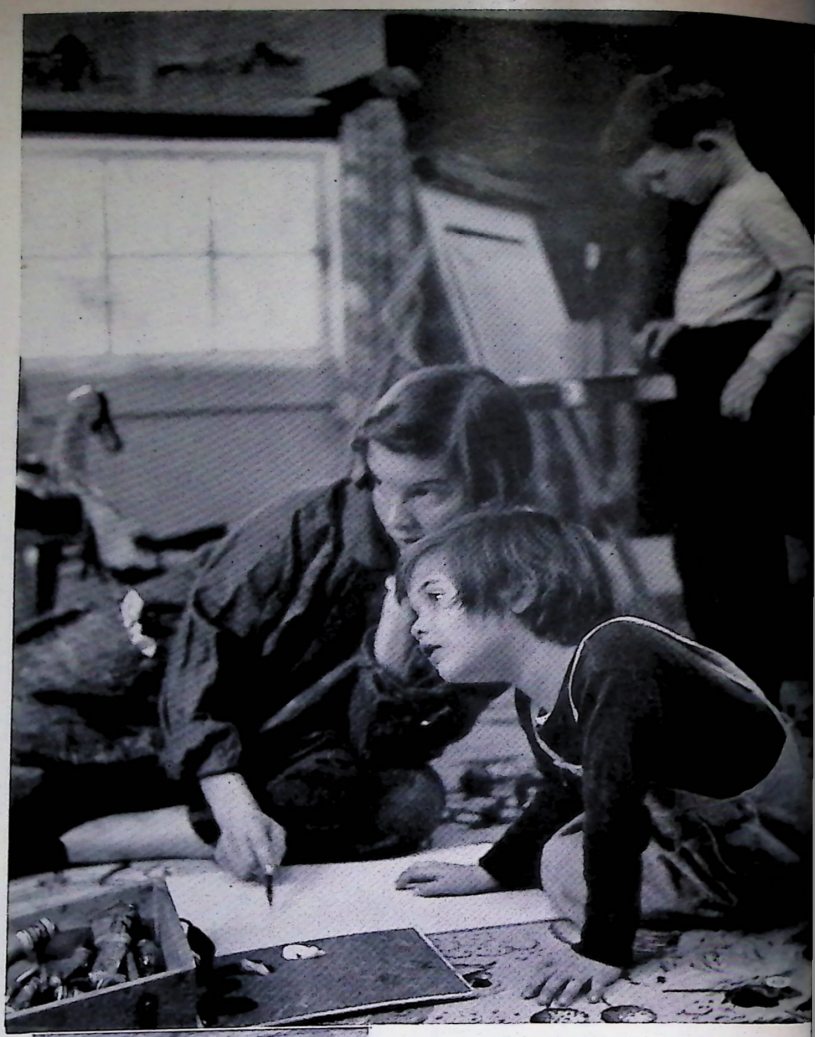
. . . and discovering love
a thrill sublime

. . . where music is for making,
and "boys" and "noise" a God-made rhyme

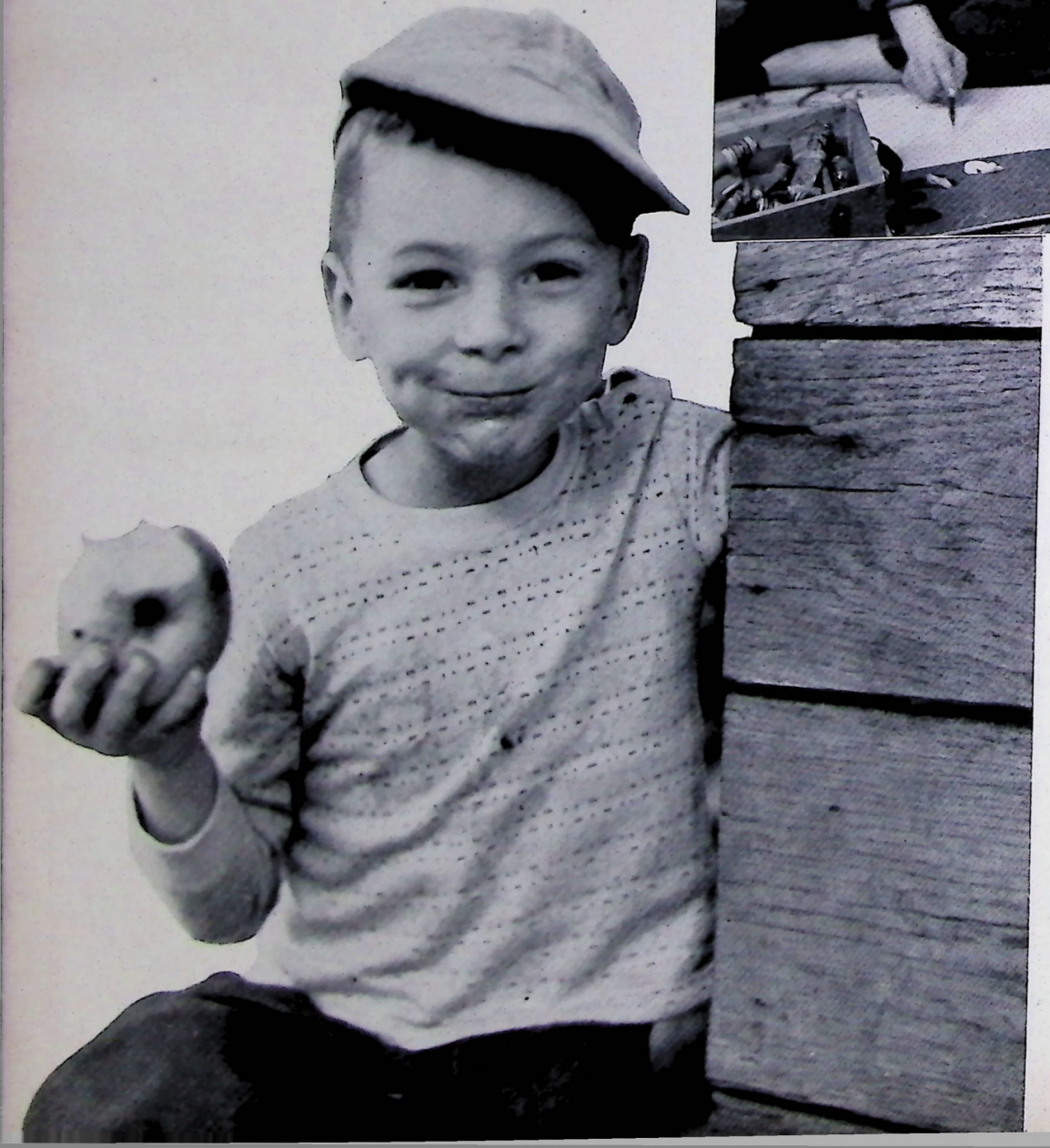
. . . where dreams of "when-I-grow-up"
all come true next week

. . . and mischief often lurks
behind a smile that's coy and meek

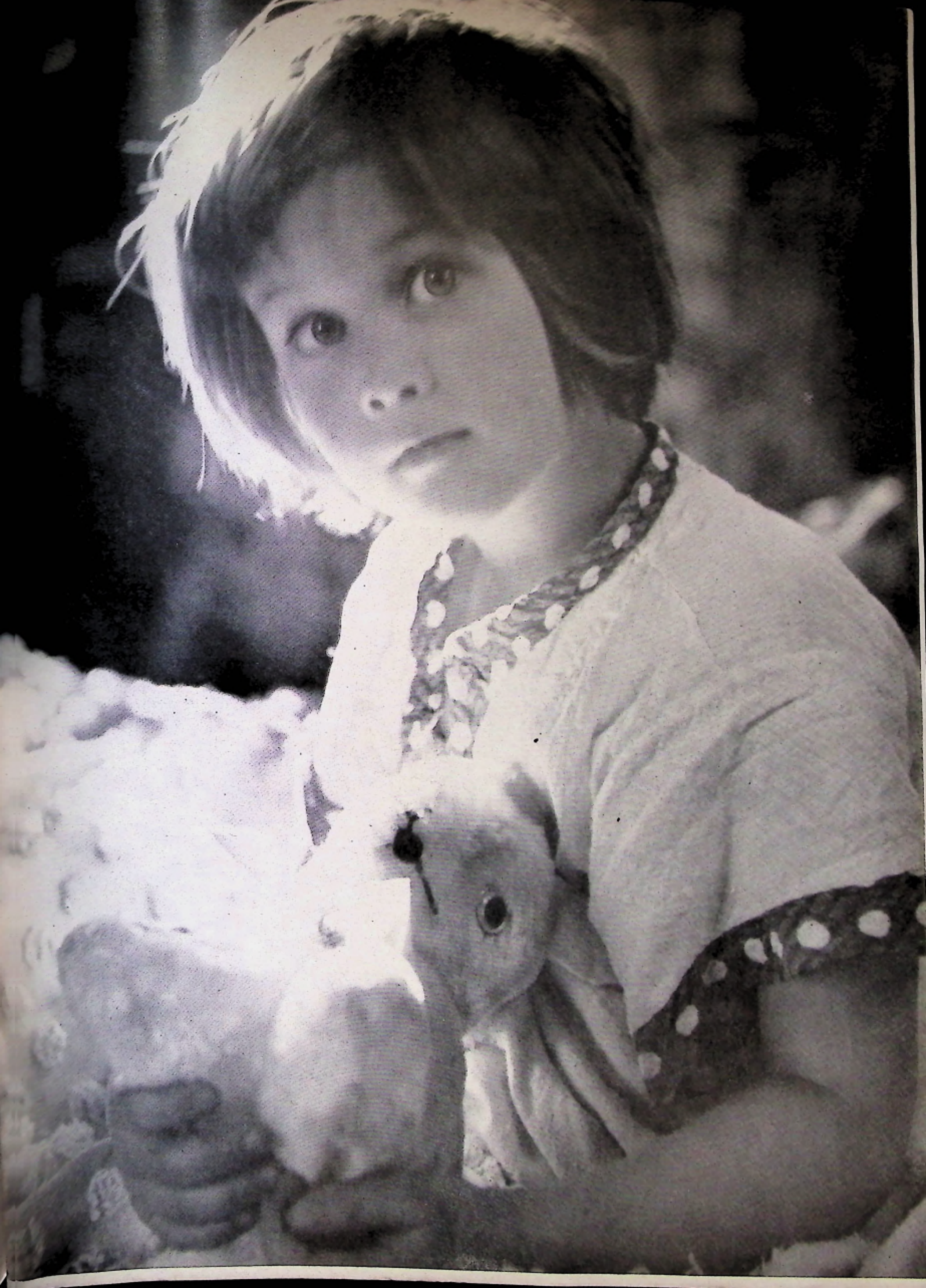
. . . where art is serious business
— a challenge ever new



. . . and a fella tries to bite off
more than he can chew



. . . where, with faith
and trust
and love intense,
they beseech
with wide-eyed
innocence



Reflections of François de Fénelon

Francois de Salignac de La Mothe Fénelon (1651-1715) devoted his life to theology. When he became tutor of Louis XIV's son, his star seemed in unlimited ascendancy, but he defended a heresy and the Pope virtually banished him to the diocese of Cambrai, where he was archbishop. Here he developed a quietistic, contemplative, humble approach to philosophy and his God of Love. He attempted to harmonize the duties of religion with everyday living.

TIME IS PRECIOUS, but we do not comprehend all its value. We shall know it only when it will no longer be of any advantage to us. Our friends make demands upon it as if it were nothing, and we bestow it in the same way. Often it is a burden to us. We know not what to do with it.

A day will come when a single quarter of an hour may appear of more worth to us than the riches of the whole world. God who is so free and liberal in his bounty to us in everything else teaches us by the wise economy of His providence how careful we should be of the use of time, for He gives us but one instant and withdraws that as He gives us a second, while He retains the third in His own hands, leaving us in entire uncertainty whether it will ever be ours.

Time is given us to prepare for eternity, and eternity will not be too long for our regrets at the loss of time if we have misspent it. Our lives as well as our hearts belong to God; He has given them both for His service. We cannot always be doing a great work but we can always be doing something that belongs to our condition. To be silent, to suffer, to pray when we cannot act is acceptable to God. A disappointment, a contradiction, a harsh word received and endured as in His presence is worth more than a long prayer; and we do not lose time if we bear its loss with gentleness and patience, provided the loss was inevitable and was not caused by our own fault.

Thus let us spend our days, redeeming the time, by quitting vain amusements, useless correspondences, those weak outpourings of the heart that are only modifications of self-love and conversations that dissipate the mind and lead to no good. Thus we shall find time to serve God; and there is none well employed that is not devoted to Him. ♦

THEIR LAST WORDS

SIR ISAAC PITMAN *(inventor of phonetic shorthand)* To those who ask how Isaac Pitman passed away say: 'Peacefully and with no more concern than in passing from one room into another to take up some further employment.'

SIR JOSHUA REYNOLDS I know that all things on earth must have an end and now I am come to mine.

J. PIERPONT MORGAN Don't baby me so!

EDNA ST. VINCENT MILLAY *(written)* It is 5:30, and I have been working all night. I am going to bed. Good morning—E. St. V. M.

DANIEL WEBSTER I still live . . . poetry . . .

PIERRE BERANGER *(lyric poet)* My God, my God! enlighten us. Inspire in a united mankind the love of the good, the love of well being . . . To do good, to live for others—that's happiness. Charity, charity for all the world to be happy . . . Widows, small boys—help them.

EPICURUS Now farewell. Remember all my words.

MARK ANTHONY *(to Cleopatra)* You must not pity me in this last turn of fate. You should rather be happy in the remembrance of our love and in the recollection that of all men I was once the most famous and the most powerful and now at the end have fallen not dishonorably, a Roman by a Roman vanquished.

MARY QUEEN OF SCOTS Lord, into Thine hands I commend my spirit.

PERICLES No Athenian, through my means, ever wore mourning.

Picture Acknowledgments (Sources on each page are listed left to right, top to bottom.)

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Baruch Spinoza

Spinoza has influenced some of the greatest minds of our time. His unitary concept of man and God as well as his view of the universe had a great impact upon Albert Einstein. The nobility of Spinoza's spirit is represented by his treatise "On the Improvement of the Mind."

After experience had taught me that all things which are ordinarily encountered in common life are vain and futile, and when I saw that all things which occasioned me any anxiety or fear had in themselves nothing of good or evil except in so far as the mind was moved by them, I at length determined to inquire if there were anything which was a true good capable of imparting itself by which the mind could be solely affected to the exclusion of all else, whether indeed anything existed by whose discovery and acquisition I might be put in possession of a joy continuous and supreme to all eternity.

I say that *I at length determined*, for at the first glance it appeared to me to be foolish to be willing to part with something certain for something then uncertain. I saw, forsooth, the advantages which accrue from honor and riches and that I should be forced to abstain from seeking these if I wished to apply myself seriously to another and new undertaking, and if by chance perfect happiness should lie in those things I perceived that I must go without it. But if on the other hand it did not lie in them and I applied myself only to them, I must then also go without the highest happiness. I turned it over therefore in my mind whether it might not perchance be possible to carry out my new purpose or at least to arrive at some certainty with regard to it without changing the order and ordinary plan of my life, a thing I had often attempted in vain.

Now the things which generally present themselves in life and are considered by men as the highest good, so far as can be gathered from their actions, are included in these three: riches, honor and sensual indulgence. By these three the mind is so distracted that it is scarcely possible for it to think of any other good thing. For example, as regards sensual indulgence the mind is engrossed by it to such a degree as to rest in it as in some good and is thereby entirely prevented from thinking of anything else. But after it has been satisfied there follows a very great melancholy which, if it does not check the action of the mind, nevertheless disturbs and blunts it.

Through the pursuit of honor and riches also the mind is not a little distracted, especially if the latter are sought for their own sake because in that case they are supposed to be the highest good. By honor the mind is even more distracted, for it is always regarded as a good in itself and, as it were, the ultimate end to which everything is directed.

All those things however which the majority of persons pursue not only contribute no means whereby to preserve our being but even are a hindrance to its preservation. They frequently cause the destruction of those who possess them and always cause the destruction of those who are possessed by them.

The cause of these evils appeared to be that all happiness or unhappiness solely depends upon the quality of the object to which we are attached by love. For on account of that which is not loved no strife will arise; there will be no sorrow if it perishes, no jealousy if it is appropriated by another, no fear, no hatred and, in a word, no agitations of the mind.

All these however arise from the love of that which is perishable, as all those things are of which we have just spoken. But love for an object eternal and infinite feeds the mind with joy alone, a joy which is free from all sorrow. This is something greatly to be desired and to be sought with all our strength. ♦

BOOKS FOR WISDOM

FOR YOUR READING ENJOYMENT *the Editors of Wisdom recommend:*

AN AMERICAN ARCHITECTURE
by Frank Lloyd Wright
(edited by Edgar Kaufman)
Frank Lloyd Wright is undoubtedly one of the world's great architects. He is not only an artist of first rank but also an eminent thinker who has fought against materialism and the cult of the past. To Wright the present is all important. He believes that the architect should exhibit integrity and not merely follow current fashions. The buildings of Frank Lloyd Wright have become part of American history; they are symbolic of his daring and imagination. This book teaches us much about contemporary art and even more about a man whose vision has reshaped the esthetic tendencies of the 20th century. *Horizon Press, $10*

LINCOLN AND THE TOOLS OF WAR
by Robert V. Bruce
The progress of civilization depends upon the advancement of technology. This thesis is demonstrated by Robert V. Bruce who gives a superb account not only of Civil War military inventions but also of Abraham Lincoln. During the Civil War many inventors contacted the White House, and some had fantastic ideas of how the war could be shortened. It appears that Lincoln had an excellent knowledge of technology and was able to promote worthwhile inventions. He was aided in his scientific decisions by Admiral John A. Dahlgren, the commander of the Washington Navy Yard. The book is enlivened by many anecdotes which give the reader a fuller view of Lincoln and his interest in military technology. *Bobbs-Merrill, $5*

SUN AND SHADOW
by Marcel Breuer
Contemporary architecture is a subject about which there is immense controversy. Marcel Breuer's new book should give the reader a better understanding of the meaning of modern architecture. A pioneer in developing new artistic forms, Breuer stresses the importance of experimentation. At the same time, he realizes the significance of experience and of working closely with the client. His essays include such subjects as "Sun and Shadow" and "Structure and Space." His aim is to develop an organic view of architecture which will create new patterns of living and new styles of beauty. *Dodd, Mead, $7.50*

ARGENTINE UPHEAVAL
by Arthur P. Whitaker
Argentina is one of the key nations of South America about which the average American is inadequately informed. Anyone who reads *Argentine Upheaval* will not only learn more about recent history in that nation but he will understand the techniques of dictatorship. The chapters about Peron are especially well done. The last part of the book deals with the foreign relations of Argentina, especially with the United States. *Frederick A. Praeger, $3.50*

INTENSIVE GROUP PSYCHOTHERAPY
by George R. Bach
In psychology a tendency exists to deal with mental problems on a group basis. One of the pioneers in that field, George R. Bach, has written a most readable book in which he outlines the practices of group therapy. A student of Kurt Lewin, Dr. Bach draws upon his own clinical experiences to illuminate his ideas. He is convinced that mere adjustment to environment is inadequate and that man's creative drives should be stimulated. *Ronald Press Co., $6*

THE PITIFUL AND THE PROUD
by Carl T. Rowan
This work on modern India and other countries of Southeast Asia is written in a most lucid style. The author is a Negro reporter who is interested not only in political leaders but also in the common people. He tells of his experiences as an American visitor who was constantly questioned by the natives about the ideals and motives of American foreign policy. He finds that the Communist influence is strong in Asia and believes that often it is an expression of resentment against European civilization. He is distressed by the poverty of India and the irresponsibility of Indian intellectuals who overlook the problems of their own nation. The book, somewhat pessimistic, overlooks some of the positive movements in Asia; still it is extremely thought-provoking. *Random House, $5*

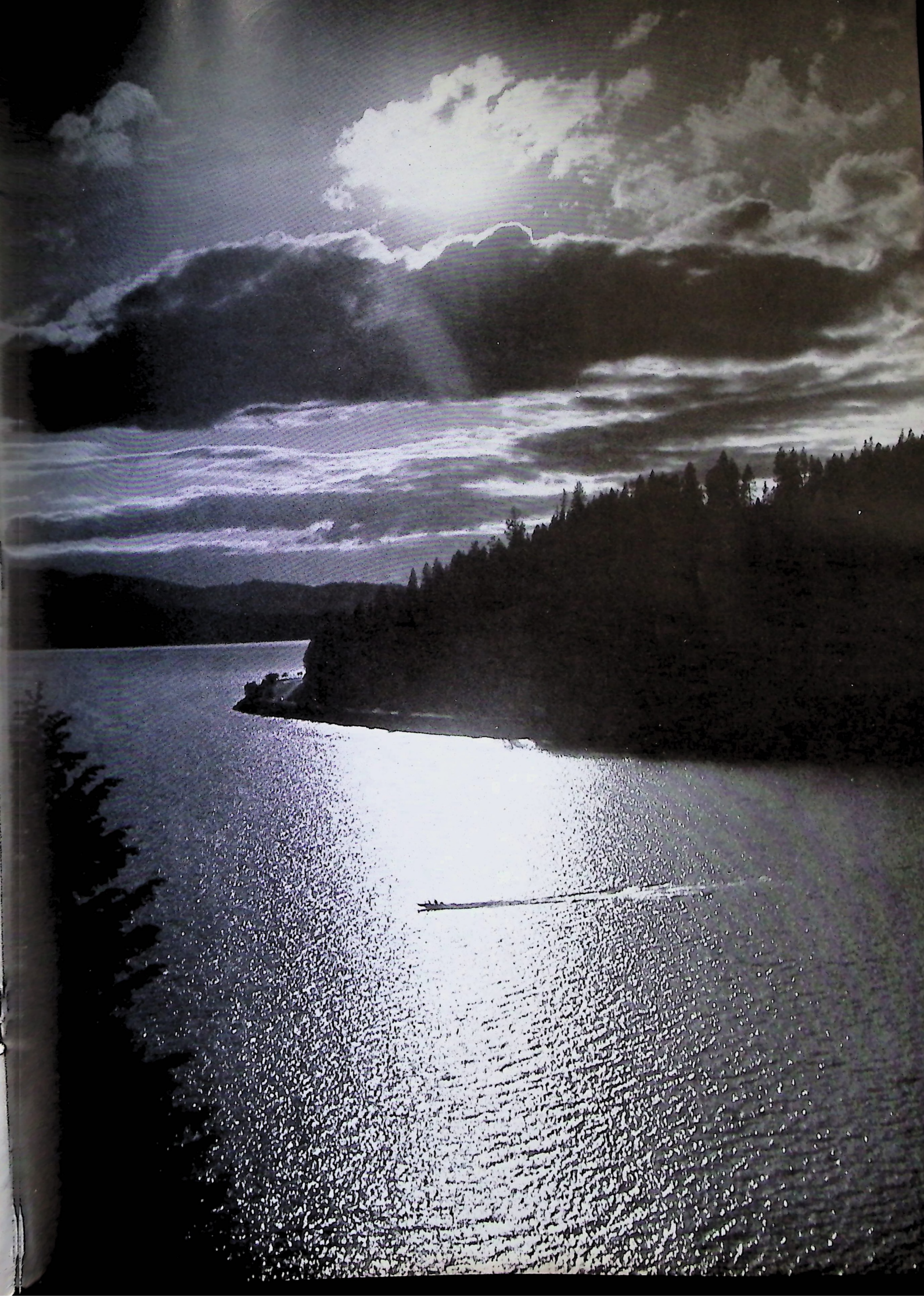
ROBERT BRIDGES: POETRY AND PROSE
Edited by John Sparrow
Among Victorian poets, Bridges had an important place. He lived from 1844 to 1930 and during this period he wrote some of the most impressive poetry in the English language. Believing in the equivalence of beauty and goodness, he thought that poetry had primarily a moral function. In his philosophical concepts, he exemplified the spirit of Stoicism. Essentially a conservative, Bridges had suspicion of all utopian experiments. A utopia he defined as . . ."a state of society presumably desirable, but only feasible if men were different from what they really are." His most important poem was the "Testament of Beauty" which should be of special interest to the contemporary reader. *Oxford University Press, $1.40*

OSCAR HAMMERSTEIN I
by Vincent Sheean
The story of Oscar Hammerstein I reads like exciting fiction. He was born in Germany and through inventiveness and hard work became a financial genius in this nation. He was influential in the development of the Manhattan Opera House which became one of the cultural centers of New York. The reader meets such fascinating musical personalities as Arturo Toscanini and Enrico Caruso. When Hammerstein died in 1919 he had made a distinguished contribution to American musical life. *Simon & Schuster, $5.00*

THE PUBLIC ARTS
by Gilbert Seldes
The American mind today is being shaped by the agencies of public information, especially by radio and television and the motion picture. In this book Seldes examines the role of these agencies. He has great love for the motion picture; he is somewhat less enthusiastic about television. In making suggestions for the improvement of radio and television he is hopeful that the great foundations will use their resources to improve the public arts. *Simon & Schuster, $3.95*

ROBERT E. LEE
by Earl Schenck Miers
This biography of one of America's great generals is both informative and fascinating. It is part of the "Great Lives in Brief" series published by Knopf to popularize the career of outstanding individuals who have made a contribution to civilization. This book concentrates not only upon Lee, the general, but also upon the human traits of the great representative of the Southern Confederacy. We learn much about the inner motivation of Lee who had a great sense of duty and a profound faith in God. He was never overcome by vague dreams or false hopes and he had an understanding of the realities of military life. Miers' biography gives an excellent account of one of the most formative periods in American history. *Alfred A. Knopf, $2.50*

HUNZA—Lost Kingdom of the Himalayas
by John Clark
This book about a remote nation 14 miles from the back-door of Communism is both exciting and informative. It gives the reader an insight to an unexplored civilization and at the same time it illuminates some of the main problems confronting modern man. The author believes that a new approach is needed to foreign aid so that lasting friendships and alliances can be made. *Funk & Wagnalls, $5*



WISDOM

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